

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

VOL. 2, NO. 3, ISSUE 9

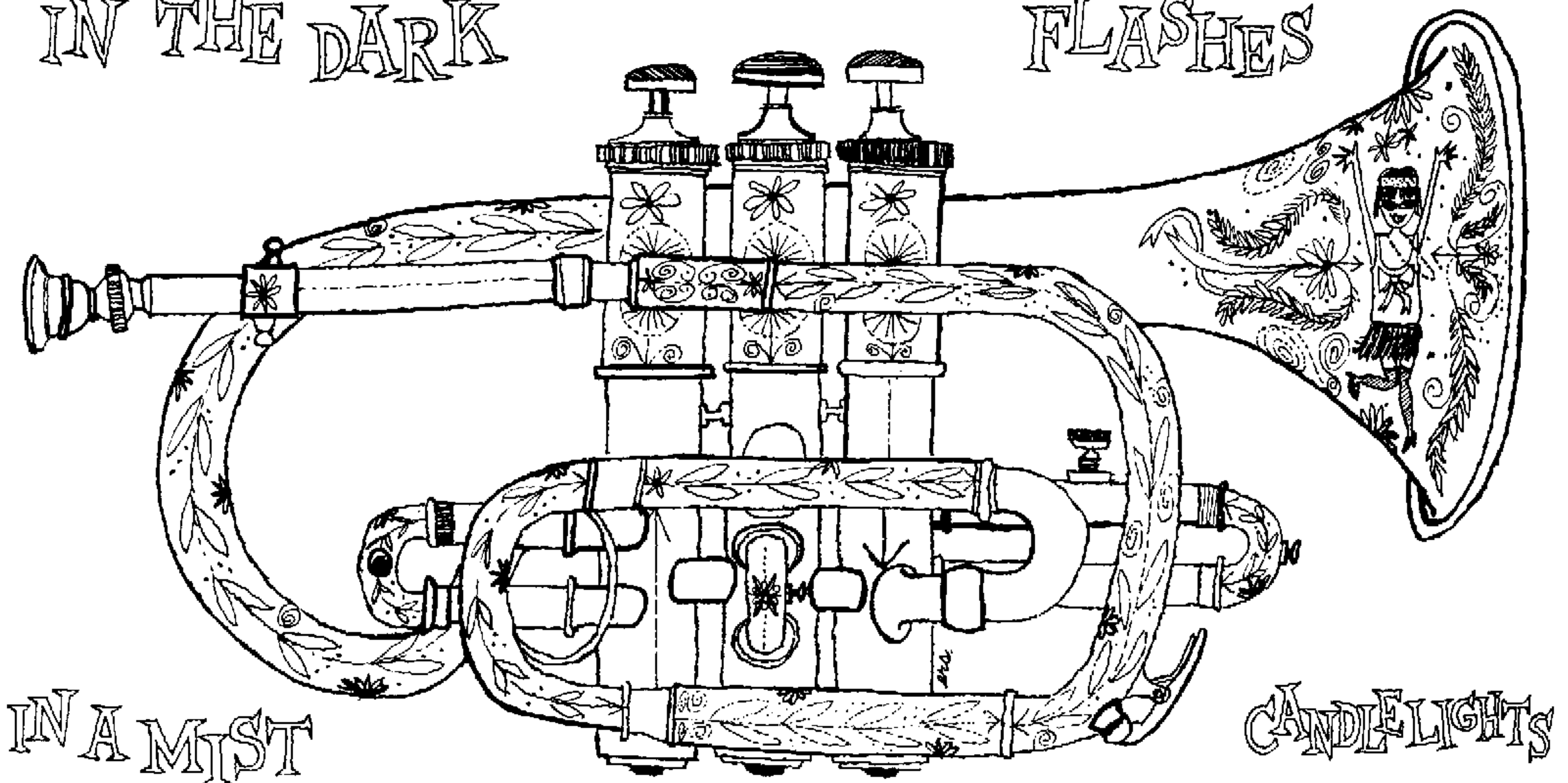
"BIX ISSUE"

JULY/AUGUST 1956



IN THE DARK

FLASHES



IN A MIST

CANDLELIGHTS

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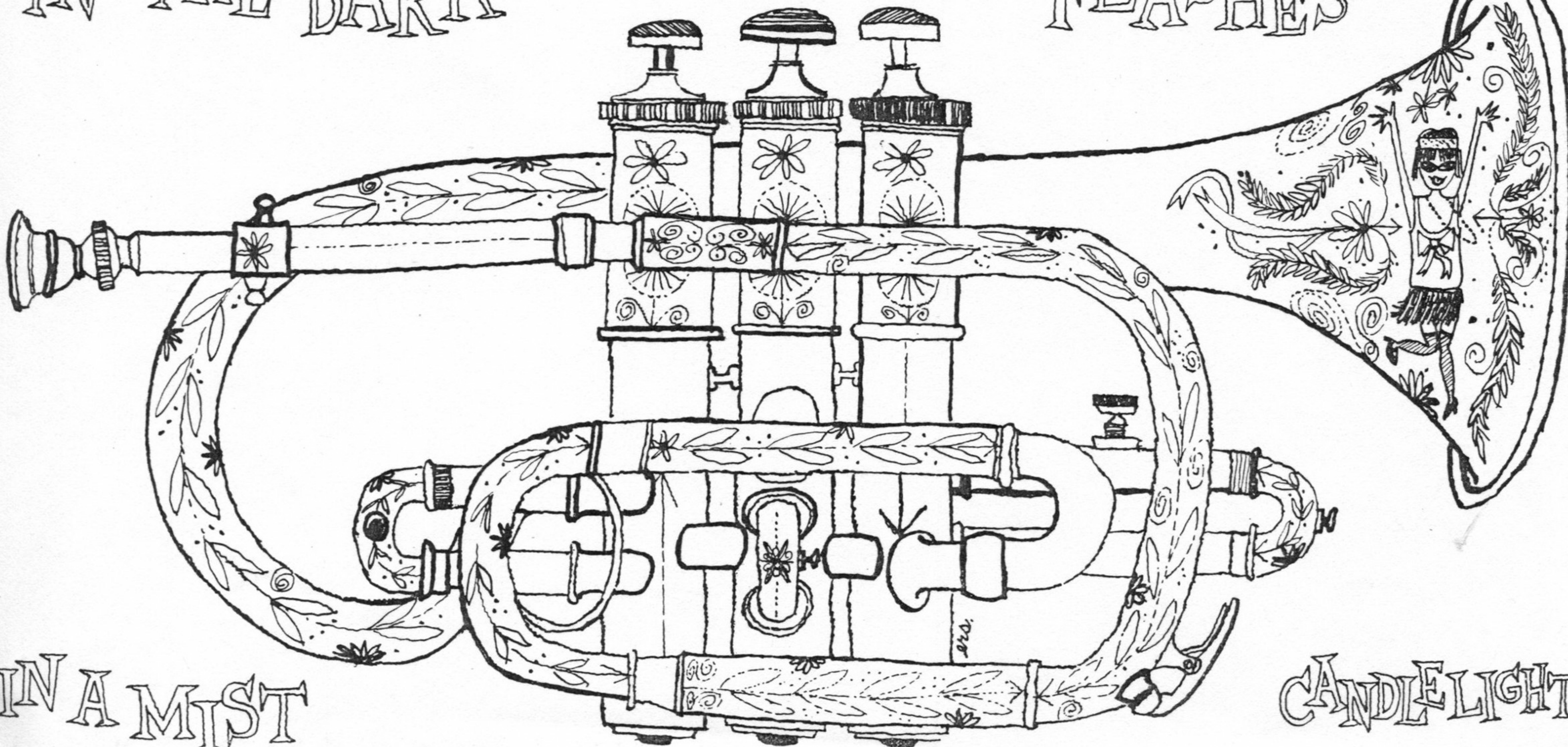
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There are five men in the picture and pictures are a time capsule. Pictures freeze an image and record an event. They stand in a tight group and it's a Spring day in 1940. And because it's Spring, and life is stirring again, it somehow seems wrong to be standing this way, over the grave of a departed friend, thinking solemn thoughts.

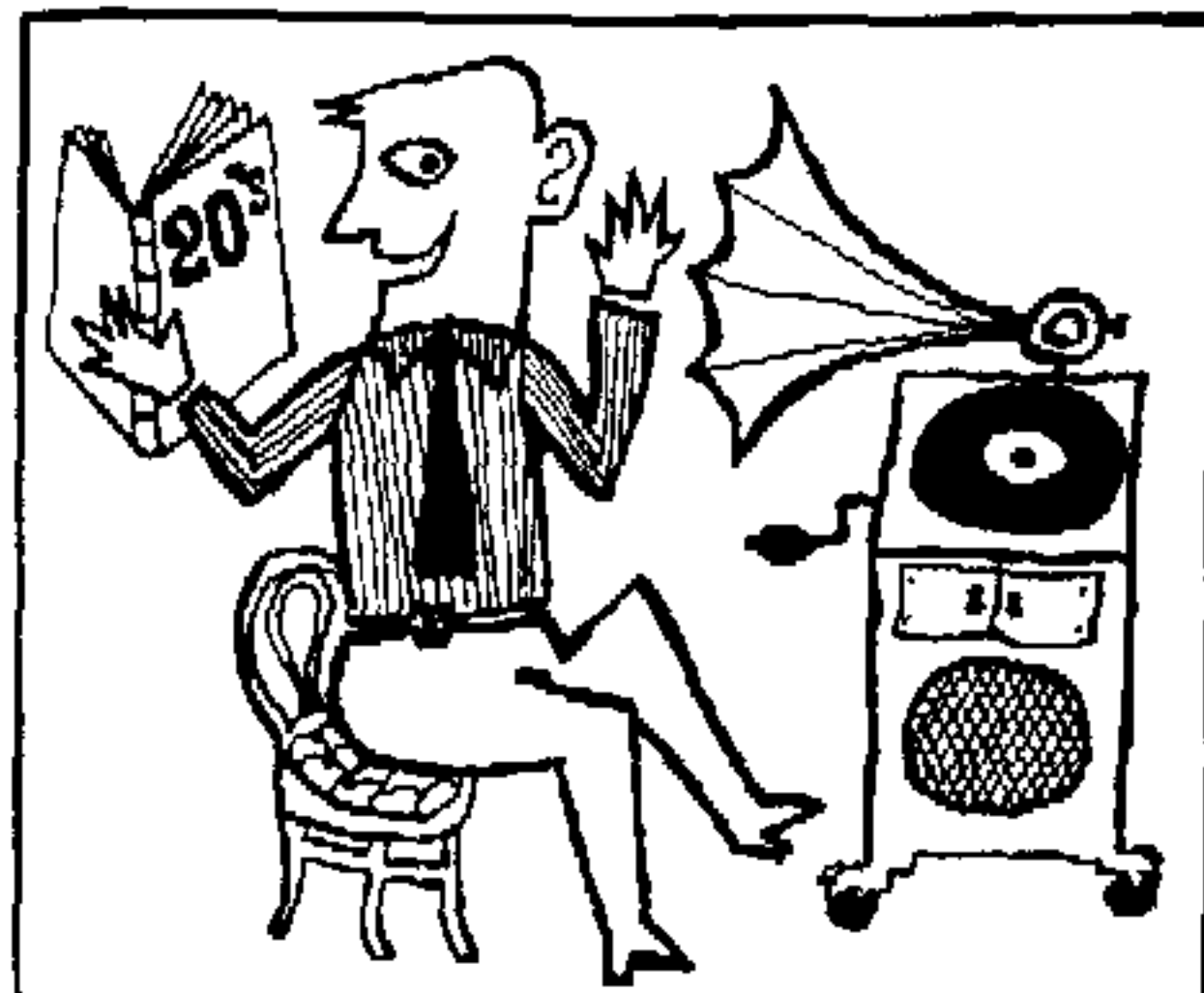
They are still wearing their band uniforms because Paul Whiteman is on tour, they're playing a date in Davenport, and they had to take time off to visit an old pal. They bought a wreath for this guy from Davenport, a man who had been a giant among them and yet they can remember him carrying his horn in a paper bag.

As musicians, they all spoke of his wonderful horn. As human beings, "He was a guy that everyone loved". But a picture can only record an image -- not what a man feels or what he stands for. Harry Goldfield, George Wettling, Mike Pingatore, Miff Mole and Charlie Teagarden had come to pay homage to a man and his horn. What that man had to say can't be found in the picture, you have to hear the records but "Man, you should have heard him on one of those nights when he was really hitting it right."

At their feet is a plain marker bearing this inscription:

LEON BIX BEIDERBECKE
Born Mar. 10, 1903
Died Aug. 6, 1931

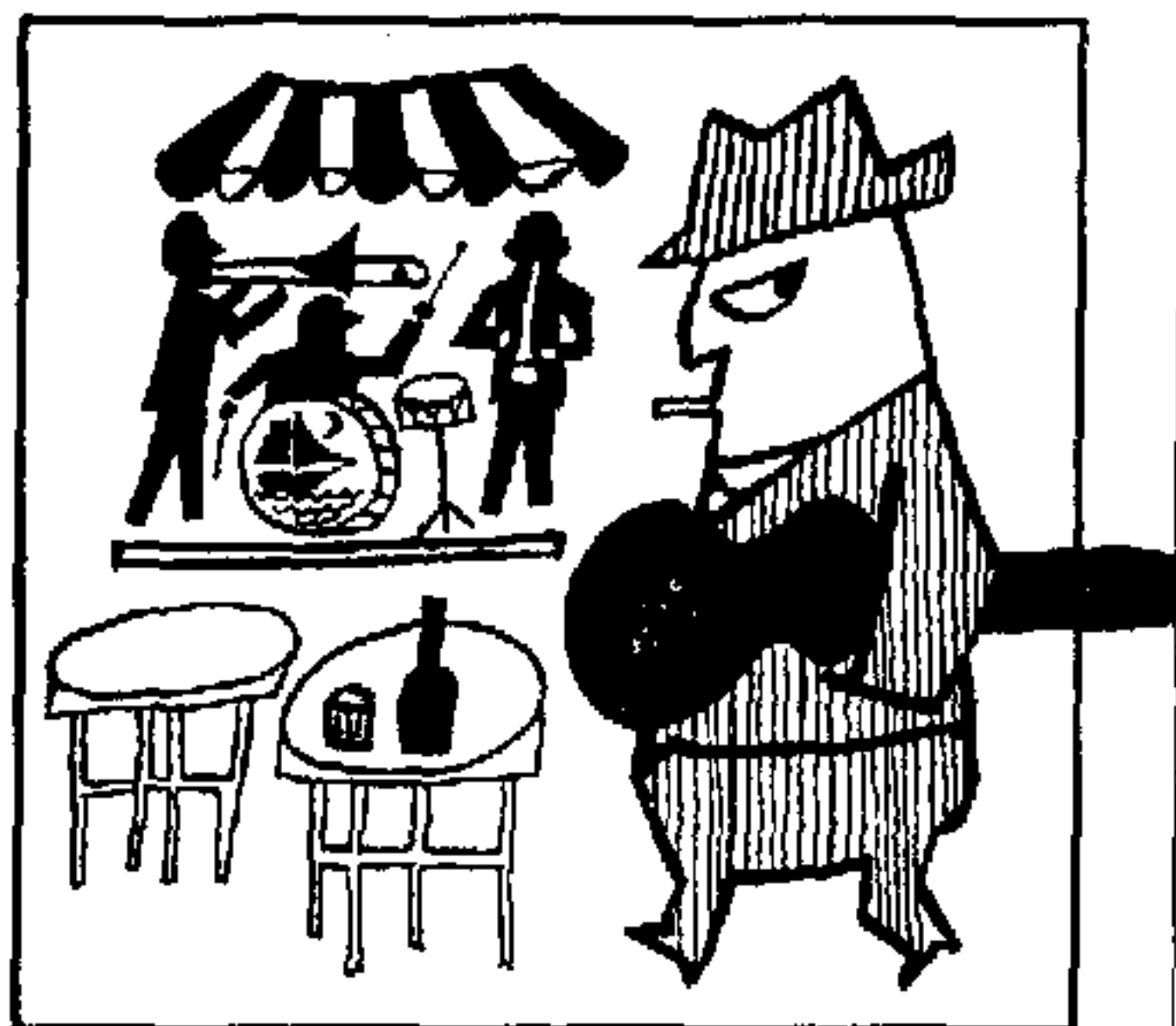
To know Bix, one must also know his times. Any record collector, who finds his interest in Jazz leaning toward the Austin High Gang, NORK, The Wolverines, The Blue Friars, Chicago Jazz and par-



ticularly Bix, must sooner or later take a look at the years these bands and the musicians associated with them played in. To know and understand the twenties gives the music another dimension. Psychologically, the attitude the musicians reflected was also found in the overall atmosphere and outlook of the United States during those years. Music like anything else, does not exist in a vacuum, it draws its life from the tempo of the times.

Prohibition, which can be said to have marked the beginning of an era, started on June 30th, 1919 and lasted some 14 years. As the "Great Experiment", it ushered in the so-called "Roaring Twenties." It is also frequently referred to as the 'Jazz Age' and the age of the Lost Generation.

People had just survived a great war and were in a mood to celebrate. The years of patriotic slogans and self-sacrifice were gone. As we know, the celebration was a long and wet one. Bootlegging became a major industry and the men who controlled it; the gangsters, made Chicago a kind of unofficial headquarters for their activities. Most of the places of pleasure; the dance halls, the clubs, the speakeasy, were owned by mobsters.

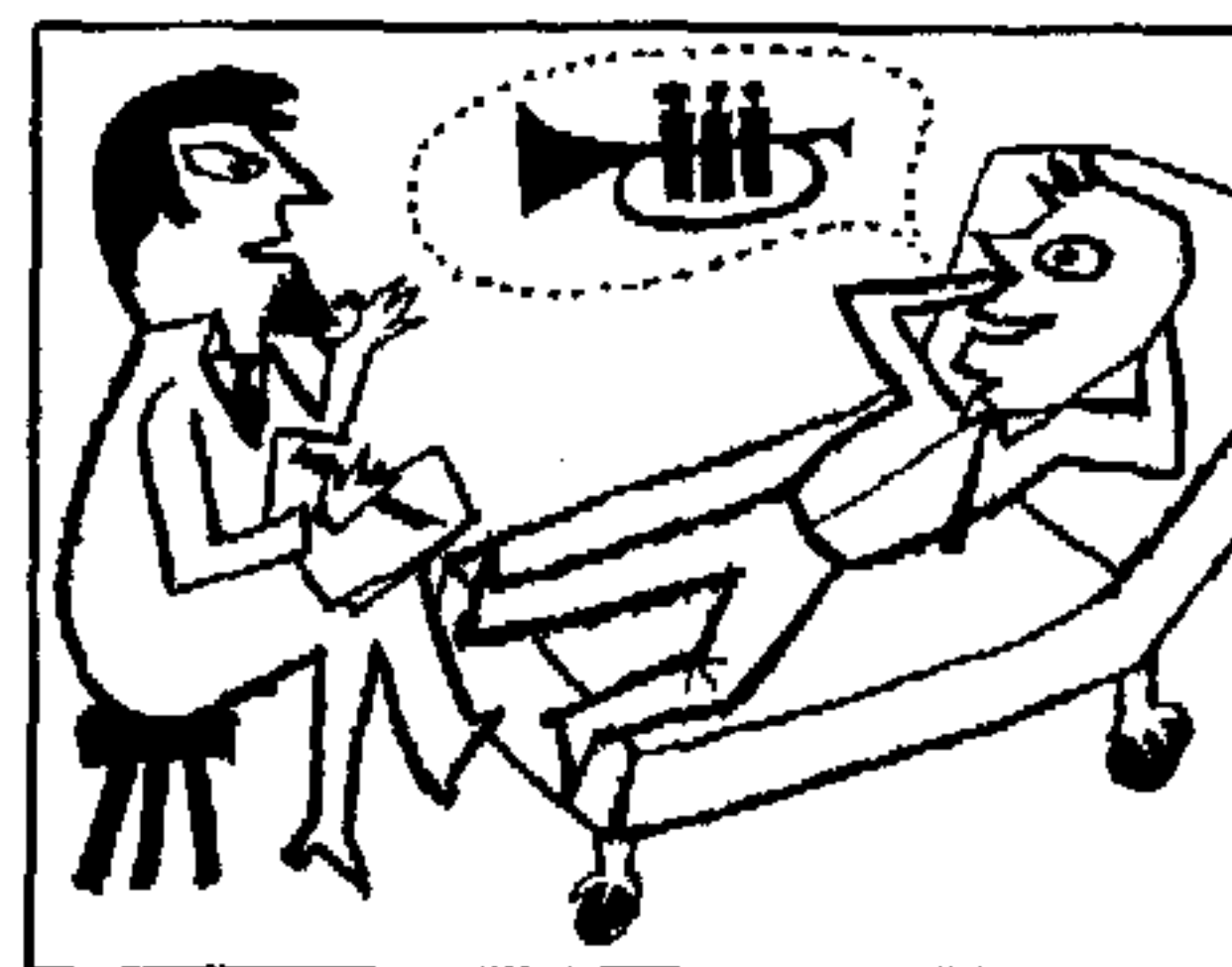


Booze and pleasure went together and the people wanted to dance to music that could give them a chance to express themselves. There were movies about uninhibited living and flaming youth. It was the age of hip and garter flasks, flappers and knee-length skirts, sobbing saxophones and red-hot mammas. It was the age of Joe Collegiate, raccoon coats, dance marathons, Gilda Gray and the Shimmy, Texas Guinan, Mae West and the 'It Girl'. The expression; "The whole world is jazz crazy and so am I" kind of summed it all up.

Who were its heroes? Charles Lindberg, Jack Dempsey, Babe Ruth, Gene Tunney. We had a Red scare then too in the form of the Palmer raids. There was a long period of labor unrest with steel and coal strikes. There was the Teapot Dome scandal and super patriots. The tabloids were full of scandals that, one after another, rocked the country. Peaches and Daddy Browning, Aimee Semple MacPherson and the Four-Square Gospel, flag pole sitters and human flies.

The twenties were the ballyhoo years. One of the most striking characteristics of the Coolidge prosperity years was the fact that all these scandals and tremen-

dous trifles had a way of capturing the public interest. Murder trials, a speak-easy raid, the marriage of a movie star, a new dance, a heavy-weight boxing match, a trans-atlantic flight, all could create enormous interest. During these years, science came to dominate popular thought and became a sort of god to the lost generation. We were in the process of many changes, changes brought about by the scientists' thoughts and theories. The famous Scopes or "Monkey Trial" in Tennessee, although a victory for the Fundamentalists, nevertheless brought public attention to Darwin's theory of evolution and in the long run, his theory became universal. Inhibition in living was no longer tolerated. Sex became a household word and the ideas of Freud, Jung, and Adler were being felt in every walk of life. Corporations were hiring psychologists to screen job applicants and chart the pulse of public opinion. Left-wing political ideas were in

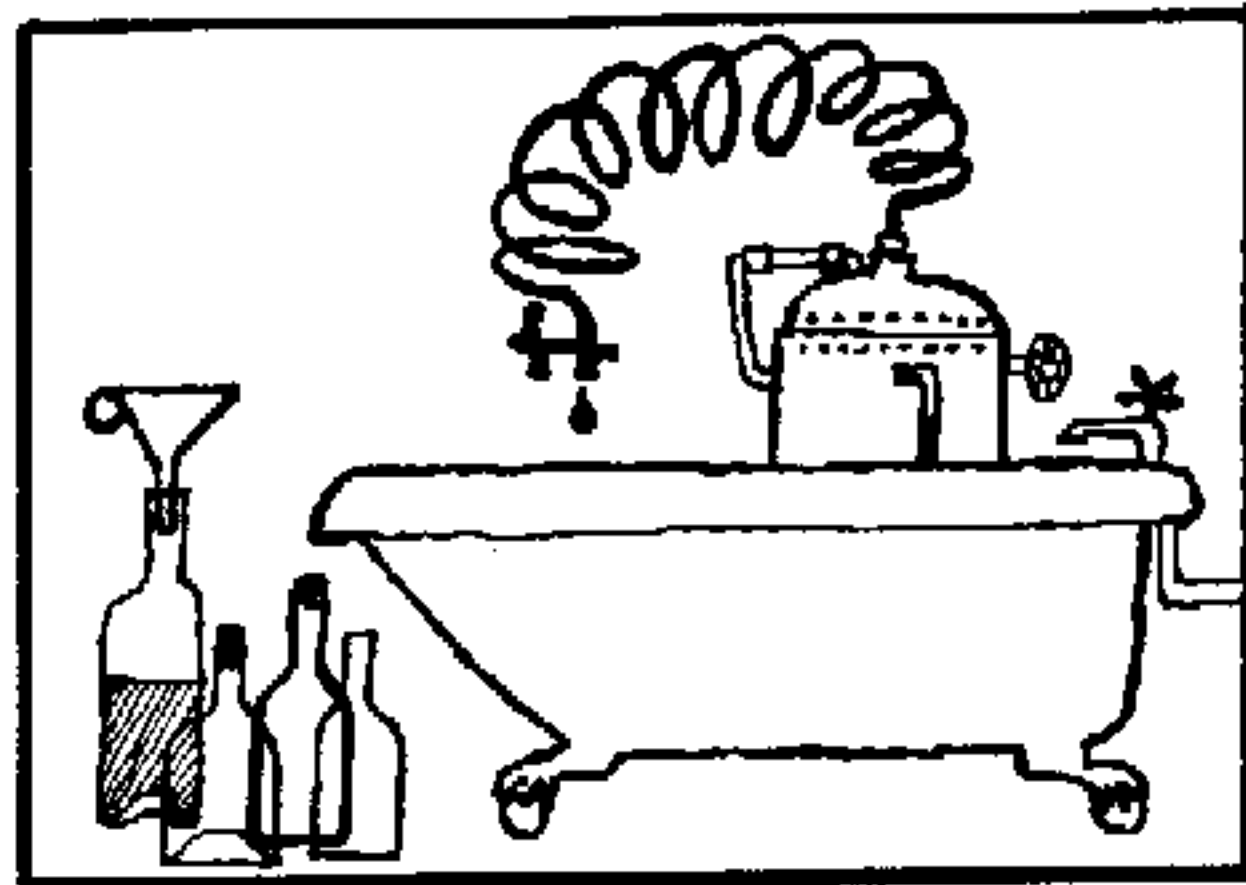


the air. The intellectuals were indulging in all kinds of idol-smashing with H. L. Mencken and Sinclair Lewis as their spokesmen. Lewis wrote Main Street, exposing the drab and dreary life of a small town. Babbitt, an expose of the small businessman which was also an attack on the middle class. Most of the better writers were dealing with themes in their stories and novels that had a strong feeling of disenchantment running through them. T.S. Eliot's Wasteland (1922), Theodore Dreiser's American Tragedy (1925), John Dos Passos' Manhattan Transfer, (1925). They were all realists of one kind or another and seemed to be reacting against idealism.

One writer, who seemed to be particularly sensitive to the times was F. Scott Fitzgerald. He became kind of a symbol for the "Lost Generation." He wrote of the parties, flaming youth, the manners and morals of the upper-middle class. His books were stories about people living a kind of "no-goal" existence, a living-for-today attitude, Ivy Leaguers



on a long binge and expatriates on one long party with sporadic soul-searching. Bix, in many ways, fitted the typical Fitzgeraldian character. A lonely figure, burning bright and hard and then quickly fading without too much of an idea of what had happened around him. He had the romanticist's concept of playing jazz. Playing when and how he felt, not bothering to ever learn to read music too well. This attitude was reflected in many of Bix's contemporaries as well. Middle-class kids who after listening to the recordings of King Oliver, the ODJB or the NORK, picked up instruments, taught themselves to play by copying their favorite soloists note for note, scorned formal training and then going out to play. And because most of them played in the speakeasies and dance halls owned by the gangsters, the tense and taut atmosphere had a way of reflecting itself in the music they played. Then too, there were the ever-present jugs. They drank hard and played hard for life seemed to be one big ball. It was, in a way, an emulation of the life of early Storyville musicians who had played their music in the dance halls and sporting houses of New Orleans.



These were also the times when new dances came and went in rapid succession. The Black Bottom, Gilda Gray's Shimmy, the Al Smith Hop, the Campus Hop, The Hoo-sier Hop, the St. Louis Hop, the Dipsy-Doo, the Versity Drag and the Tango with Rudolph Valentino providing the stimulus. Probably the dance that is best remembered is the Charleston, a dance that came about through a tune that was composed in 1923 by James P. Johnson for the Ziegfeld Follies of that year. By 1924, this novelty dance step had swept the country. Most of the new dances that became popular during this era when first



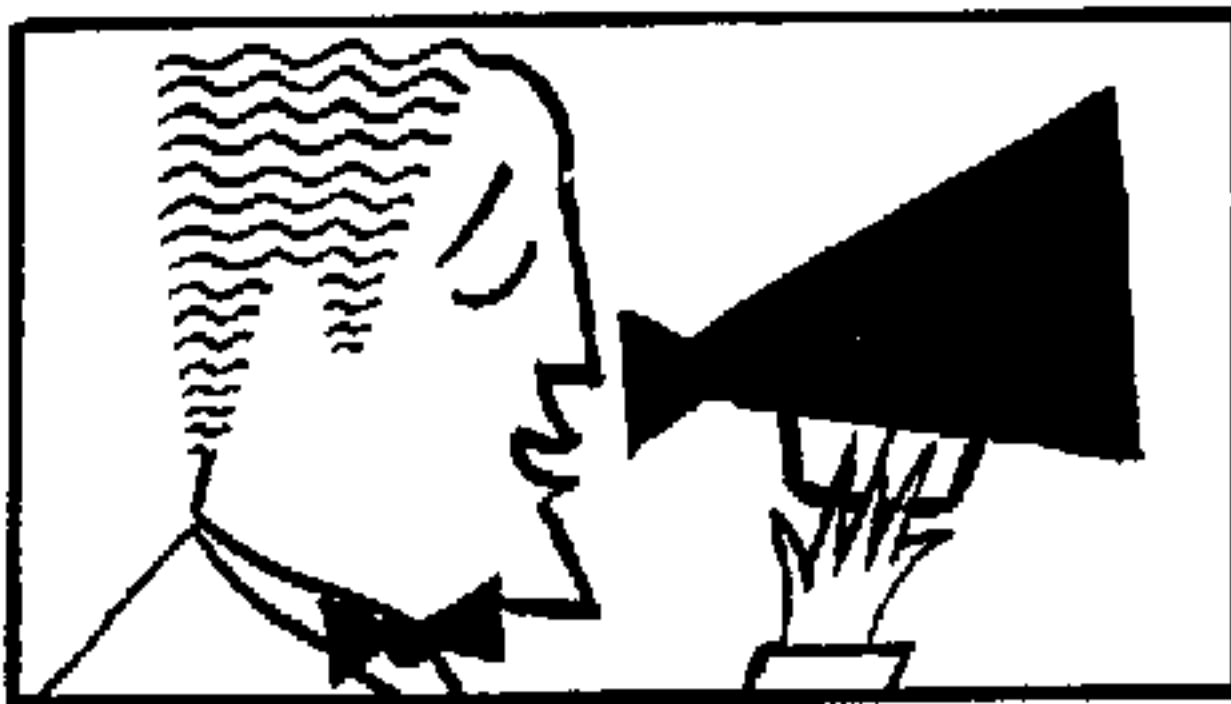
introduced, were usually much too abandoned in their early phases and were soon modified and altered to suit the ballrooms and night clubs. This was the age of the dance marathons, which lasted well into the thirties.

In 1920 the Suffragettes won a victory with the 19th Amendment and the right to vote and promptly went on a spree of newly found freedom. The movies reflected their attitude with films such as "Our Dancing Daughters" with Joan Crawford, "Fast and Loose" with Miriam Hopkins, "Free Soul" with Norma Shearer and Noel Coward's "Private Lives", first a play and later a movie. All dealt with sophisticated and often, slightly bawdy



themes. The first woman in cigarette advertising appeared in a Chesterfield advertisement in 1926 and shocked the country. Because of the ban on liquor, Coca Cola became important in the twenties. John Held Jr. chronicled and spoofed the antics of the flapper with his famous cartoons.

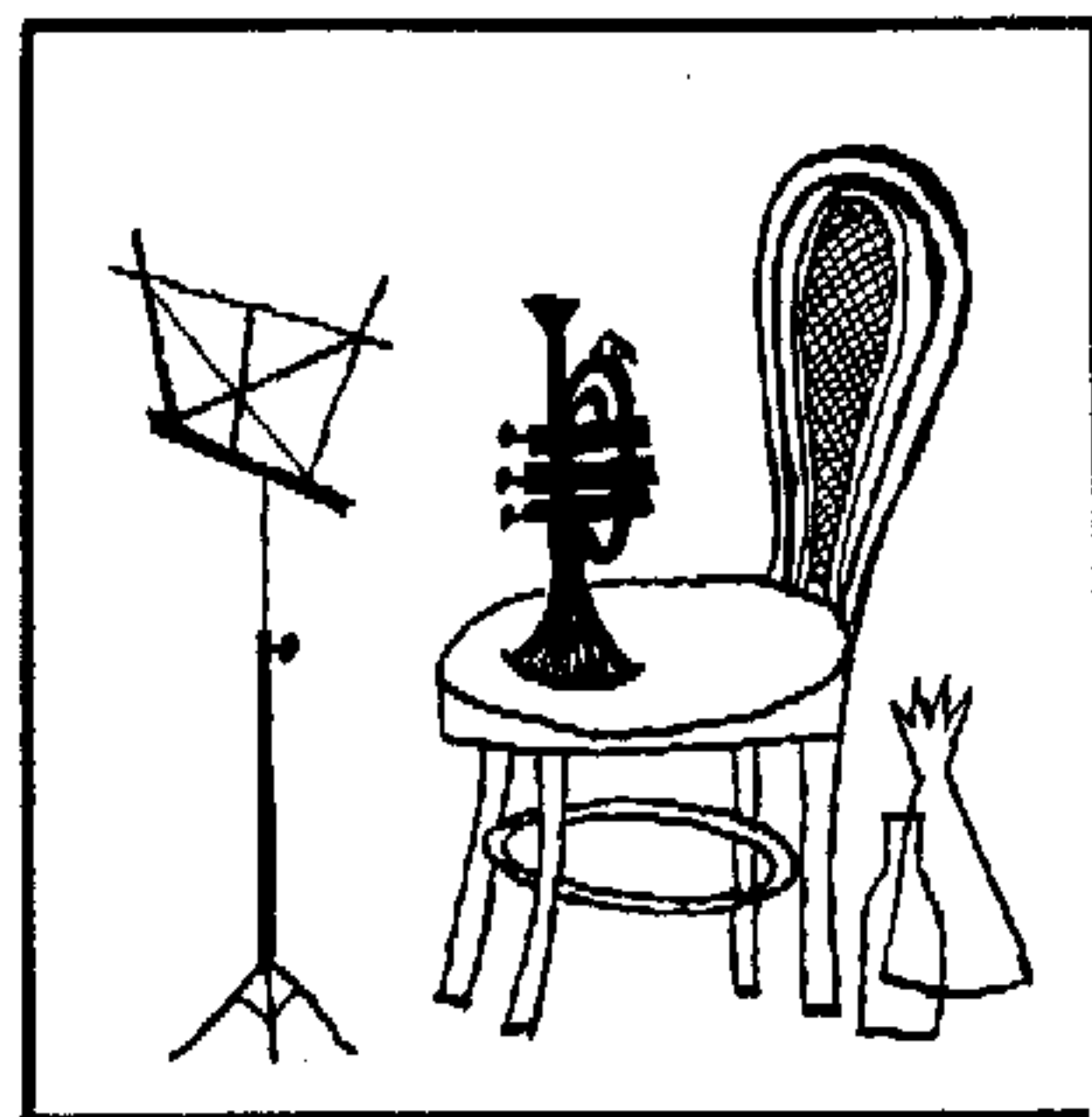
Al Jolson made the movie the 'Jazz Singer' in 1927 and although Jolson was not a jazz singer in the best sense of the word, the picture was a huge success. Gershwin was writing Rhapsody In Blue and Porgy and Bess and people were thinking that he might be the bridge between



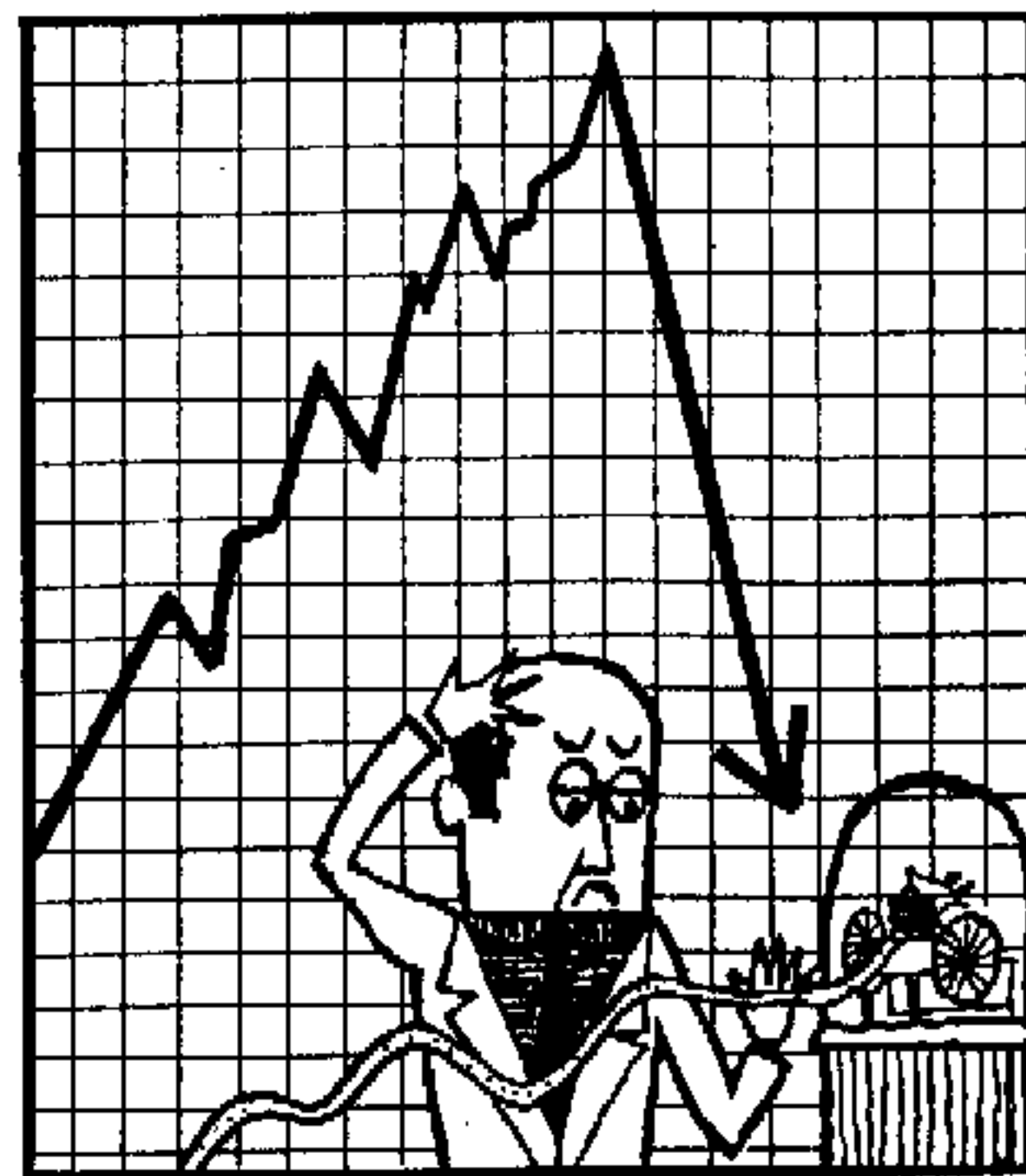
jazz and the classics. Rudy Vallee, the Megaphone Tenor, was crooning "I'm Just A Vagabond Lover" and Sophie Tucker was belting out "Some Of These Days"

By the time the late twenties began rolling around, people were getting a bit tired of all this ballyhoo. The intellectuals had shown them that their idols had feet of clay. The endless scandals had left them cynical and jaded. Perhaps this explains why Lindberg's solo flight across the Atlantic in 1927 caused such a sensation even though the Atlantic had been spanned several times before. A public, disenchanted with things as they were, took 'Lucky Lindy' to their hearts. He was shy, did not seek publicity, had performed a dangerous feat alone and seemed to be just a home town boy at heart. He was idolized in a time when romance and chivalry had been thoroughly debunked. He was in many eyes, the modern Gallahad.

A comparison could be drawn between Bix and Lindberg in this respect. Bix was always the fair-haired boy to his fellow jazz musicians. In a way, he could do no wrong. He was the lone figure, often going away for months without anyone knowing his whereabouts. Bix, the lone figure - like a Fitzgeraldian character. A man who loved his jazz but sat out some of his best years in the Paul Whiteman band. Lost in those big arrangements and yet, on occasion, his brilliance showing through despite the handicaps. Scott Fitzgerald too, in his last years, worked for the movies, trying to write scripts. He too, struggled against the banalities of Hollywood and eventually drank himself out of job after job. But whatever Bix played, it was always with feeling and fire. You couldn't drown that horn. He was easy going and admired wherever he went.



After the stock market crash in 1929, Bix saw tough times along with the rest of the country. And when his death came, even this read like a novel. He got up out of a sick bed because he had to make a dance date, it was the band with Bix or nothing, they said, and Bix wouldn't let his pals down. The respect and admiration for Bix is shown by the occasional pilgrimages made to his grave. In many ways, musically speaking, Bix best symbolized the twenties. And after him, Jazz was going to have a tough time of it for awhile.



THE BIX LEGEND

 LITTLE KNOWN FACTS AND LORE ABOUT AN AMERICAN MUSICAL HERO

One of the most interesting revelations of this decade would be to bring forth onto the discographical horizon unexplored recordings of the golden age cornetist, Bix Beiderbecke. Our astute colleagues have through the years by the means of intensive research uncovered the treasured war which has given the great Bix immortality. Record Research is now prepared to venture 'out on a limb' (although we believe it to be quite secure) by introducing evidence of new Bix recorded endeavors. This publication has practiced conservative acknowledgment of new discoveries however we feel that the following information will be of interest to all of our collecting fraternity.

BIX WITH CHARLIE STRAIGHT

In an interview with Rex Downing, Coon Sanders trombone alumnus, a most fascinating piece of information was disclosed. Mr. Downing, who had no prompting from this reporter, informed us of a Charlie Straight Brunswick recording session in which Bix Beiderbecke was a participant. Rex, who as trombonist and manager of the Coon-Sanders Ork & who at this time was performing at the Congress Hotel in Chicago was requested by Charlie Straight to fill a vacant trombone chair for a pending Brunswick recording session with the Straight organization. Straight was engaged at the Rendezvous Nightery (early 1928). Downing recalls joining the Straight recording group for 'a recording set of 6 or 7 numbers'. He particularly recalled a recording of 'Too Busy' in which Bix took a chorus following Sylvano's vocal. Three other recordings were cut and used along with 'Too Busy' as the consecutive master numbers so suggest, they being 'Last Night I Dreamed You Kissed Me', 'From Midnight Till Dawn' & 'Just A Night For Meditation'. Since we at Record Research feel that this enlightening information is still in its exploratory stage we are corresponding further with Mr. Downing & we expect to send him tapes of the above sides and other Charlie Straight items of this period. Our findings will be made known to you in a forthcoming issue.

Here is the relevant personnel identification for the 'Too Busy' as was related by Rex Downing.

CHARLIE STRAIGHT ORCH.-Gene Caffarelli-1st tp; Bix Beiderbecke-2nd tp; Rex Downing-tmb; Bob Strong-Sax, oboe, English Horn & hot clary; Wally Preissing-tenor sax; Frank Trumbauer-Sax; Leo Murphy-vl; Ike Williams-bass; Charlie Straight-p; Frank Sylvano-gu. & vocal; & Bob Conzelman-dms. (There are tp. and sax choruses on this side.)

Chicago-released ca. 6/1928
 1966 BR 3945 Too Busy

For those of us who are research minded we herewith present a Charlie Straight discography of this period. All those recordings with an asterisk indicate that they are in our possession & being readied for aural evidencing by Mr. Downing. We would be most grateful to anyone sending us the two Brunswicks we lack; They being BR. 3900 and BR. 4026.

We will handle postage charges both ways. We thank Walter Allen for the master # & dating statistics for the following items. @ indicates vocal-Frank Sylvano.

Released Jan. 1928

520 Br.3797 My Ohio Home *

522 Br.3797 Everywhere You Go *

Released ca. April 1928

Br.3899 Persian Rug *

Br.3899 That's What I Call Keen @

C1701 Br.3900 Sweet Sue Just You @

C1705-6 Br.3900 Sentimental Baby @

Released ca. June 1928

1965 Br.3944 Last Night I Dreamed You

Kissed Me @

1966 Br.3945 Too Busy @ *

1967 Br.3945 Just A Night For

Meditation @ *

1968-G Br.3944 From Midnight Till Dawn *

2130 Br. rej.Waiting And Dreaming

2181 Br. rej.Do You Don't You

Released ca. Aug. 1928

2269 Br.4026 Waiting And Dreaming

2270 Br.4026 Do You Don't You

Editor comments! trumpet solos & breaks can be heard on 'My Ohio Home', 'Everywhere You Go', 'That's What I Call Keen', 'Last Night I Dreamed You Kissed Me', 'Too Busy' and 'From Midnight Till Dawn'

BIX AT KIMBALL HALL

Mr. Downing also recalled another recording session with Bix which took place at Kimball Hall, a Chicago recording studio which supplied many of the dime stores with recordings. Mr. Downing was not sure which company may have obtained the master. It may have been Pathe or Paramount. It was around 1928 when he made the recording & here is the personnel (to the best of Rex Downing's memory) for this pick-up session. The name of the recording outfit used for the label may have been the Kimball Hall Orch. Joe Richardson-tp; Bix Beiderbecke-tp; Rex Downing-tmb; Jimmy Both-1st sax; Frank Trumbauer-2nd sax; Wally Preissing-tenor sax; Bill Haid-bnj and John Kuhn bass. One of the tunes was 'Old Man River' and Elmo Tanner was the vocalist. According to Downing, Bix took a half chorus.

Walt Allen's Paramount numerical files and Bob Colton's Pathe-Perfect number file have been thoroughly examined for this elusive 'Old Man River' side however no revealing statistical information has been uncovered as to the identity of this side. We ask the assistance of all our readers to examine their recordings and files for the clue which may give this Kimball Hall recording the notoriety it so deserves.

BIX AND NAT SHILKRET'S ORCH.

Recently, there has been quite some discussion over the identity of a trumpeter who blows a tremendous horn on Nat Shilkret's Victor recording of 'That's My Weakness Now'. Shades of Bix are definitely there. Art Gentry, former 'Rajahs' 'Eton Boys' etc. vocalist, who recorded with Shilkret's organization in Chicago during the late twenties, suggests that

the horn man was not Bix, but Charlie Margulis one of the hottest trumpeters of his day. Charlie had a way of hitting crystal-clear high register notes which were breath-taking.

BIX WITH WILLIE GREAGER! JOE CANDULLO! NEW ORLEANS JAZZ BAND!

In a talk with Willie Greager, now an 802 official, Greager recalled that Bix was a sideman on some of his mid-twenty recordings. He could not remember the recording company or the titles. When such Greager 'Hot' recordings as 'Cats Kittens', & 'Crying Blues' were referred to him, Greager inferred that the hot trumpeter was probably Mannie Klein and not Bix.

Joe Candullo, now a resident of New York City, recently reminisced with his old friend Harrison Smith about the recording of 'Tom Boy Sue' which was recorded for Gennett and probably Edison by a pickup outfit. Candullo surprisingly mentioned that Bix was a sideman on this recording, although the trumpet solo was taken by Red Nichols. Smith, who was at the Gennett session did not recall Bix, perhaps due to Smith's unfamiliarity with Bix who comparatively was a new musician here in the East. Here are the statistics as given in the Gennett ledger about the 'Tom Boy Sue' session. One version was apparently cut Oct. 15

New York-Oct. 15, 1926

GEX 314 Gnt 3405B Tomboy Sue

If the accepted Gennett date of recording was an actuality this would conflict with a Jean Goldkette Victor date which according to discographical sources had Bix. The Victor set was also recorded on Oct. 15, 1926. If the Candullo-Bix and Goldkette-Bix information has credulity Bix was a very busy man on October 15, 1926.

According to trumpeter, Harry Gluck and trombonist Andy Russo, both alumnus of the New Orleans Jazz Band, Bix was supposed to have taken over the trumpet chair with the New Orleans Jazz Band in 1925. Andy Russo also recalled recording some commercial sides with Bix in the twenties, probably for Victor.

BIX ON HOME MOVIES

Jim Gordon of Harvey Illinois has a most intriguing query.

"Is there any truth to rumors that Home Movies of Bix and other musicians of the Paul Whiteman band were made on the West Coast on their first trip out there to make 'The King Of Jazz'? Have heard that Joe Rushton (the bass saxist) owns same, but have never investigated this."

Jim also would like to know if anyone has a photo of Bix actually playing his horn.

More Bix -next page

BIX'S HORN

For those of us who are interested in knowing the horns Bix played, Neel Higney, a close associate of Bix, recalled that Bix's first horn was a Martin, his second was a Conn Victor, and his last switch was to a Bach. Bix's Bach horn is now one of Jimmy McPartland's choicest possessions. Bix's name is inscribed on the bell.

BIX AND ISHAM JONES

Also according to Higney, one of Bix's favorite bands was Isham Jones Orch. of the twenties. Bix got a kick out of Isham's musical presentations of 'I'll See You In My Dreams' and 'Rose Room'. Bix was known to have sat in with the Jones band while they were performing at the Hotel Sherman in Chicago.

BIX AND THE ODJB

Bix's great admiration for the Original Dixieland Jazz Band often has been related. The Institute of Jazz Studies has a copy of the ODJB's 'Tiger Rag' which reputedly belonged to Bix & was presented to the Institute by Bix's mother. The recording is worn white & one can readily ascertain the zeal with which Bix played the recording over & over in order to try to capture the greatness of this band. It is said that one of Bix's happiest moments was when he had his opportunity to take LaRocca's place for a few numbers with a 1924 ODJB outfit.

BIX AND FRANK SIGNORELLI

Bix, according to Frank, was a happy go lucky easy to get along with character who never had much trouble with his fellow musicians. His first love was for the horn and his second love was the bottle. When Bix was really on the Booze run Frank used to plead with him to come over to his place and have some filling Italian cooking. Bix never took advantage of this invitation. According to Signorelli, Bix's drinking habits were so overpowering that Bix had little time to eat and he was literally starving himself to death.

BIX'S PIANO CONCEPTIONS

Many of our music fanciers marvel at Bix's modern sounds on 'In A Mist', 'In The Dark' and 'Flashes', however few know that Bix's musical ideas were put down on paper by Bix's pal, Frank Trumbauer and scored by the great arranger, Bill Challis.

BIX RIDING THE RAILS

Bill Davison remembers Bix when the legend arrived in Chicago ca. 1927 with a tattered tuxedo after he had been riding the rails all night. Bix had been traveling underneath a car in a compartment usually reserved for the knights of the road. Bix came into the Three Deuces one evening where Davison was playing and sat in. Bill was tremendously impressed by Bix's drive and technique which had a great effect on everybody present.

BIX AND MAX KAMINSKY

Max Kaminsky remarked that Bix played alongside him at some Boston Club about 1927. Kaminsky, when speaking about Bix's piano prowess, said, "He was a genius. Bix could listen to a symphony and right after hearing the composition could play all the chords and chord changes on the piano."

BIX AT THE BALL GAME

Chauncey Morehouse had some tickets for the Giant Game at the Polo Grounds in New York. As Chauncey's wife did not wish to attend, Chauncey invited Bix who was performing with Bill Moore at a 52nd Street Cabaret. Bix at that time was in a bad way as he was on a strict diet of juices and gin. Chauncey can still remember Bix sipping away as he was watching the players take their turns at bat. It was just a few weeks later that Bix was picked up out of the gutter suffering from acute pneumonia which ultimately took his life.

BIX AND TONY SPARGO

Tony Spargo mentioned that unsung clarinetist, Artie Seaburg (ODJB, Paul Ash) was responsible for taking Bix about back in 1922 and showing him off to the musicians of that day. Bix, said Spargo was primarily a piano player at that time who on occasion would take out his horn and play his unique style which began to interest many musicians.

BIX INSPIRED PHILLIP BRUN

According to Staff Member, Harold Flaker, one of Europe's greatest jazz musicians is trumpeter, Phillip Brun who for 30 years has been a star in the jazz firmament. His admiration for Bix was dramatically exemplified in a brilliant solo endeavor which Brun recorded in 1929 with a small combination from France's famous 'Gregor' band. The recording which appeared on an 8" Edison Bell Radio label (F5866) was called 'Gregorology'. Bix would have been proud.

BIX-A PERSONALITY KID

The 'Wolverines' photo on our front cover has often been employed for many articles about Bix. It is an excellent representation of Bix as he looked in his 21st year. Few of us actually know where this photo originally appeared. In November of 1924 this photo could be seen in many of the band-trade journals, on sheet music covers and on a marquee outside the Cinderella Ballroom in New York City. One trade journal, Metronome, had the following tintype directly below the photo:

"The Wolverines have come to New York to open at the Cinderella Ballroom. They are under the direction of Richard Voinow and have played college & fraternity house dates through-out Ohio, Indiana, Kentucky & Michigan. - Mr. Joseph, general manager of the 'Cinderella' arranged for them to come to New York. They are known as 'Personality Kids'. When they finish they will take annual leap through Indiana, Ohio & Michigan."

BIX AND THE WHITEMAN TRUMPET SECTION

The photo of the four trumpeters, members of a 1928 Whiteman brass section, who appear on our front cover are: (from left to right) Eddie Pinder or Binder - Trumpet; Bix Beiderbecke - cornet; Charles Margulis - Trumpet; Harry 'Goldie' Goldfield - Trumpet. We would like to thank musician, Harry Gluck for this visual identification. The photo itself was part of a Conn brass advertising display which appeared in 1928 music trade journals and magazines.

BIX WITH THE JEAN GOLDKETTE BAND, ON VITAPHONE RECORDS!

Here is a spirited press account of the activities of the Goldkette organization plus a detailed personnel listing as it appeared in a Dec. 1928 'Orchestra World' issue:

"Every now and then the cautious reviewer, stepping warily through the band, bizarre or merely prosaic offerings of many orchestras, finds himself in a setting which is clear and beautiful. We refer to the Jean Goldkette unit under the management of Charles Horvath, which made a successful tour of New England & Pennsylvania ending up in a riot of glory at New York's Roseland (*). The personnel of this famous Detroit Orchestra includes Fred Farrar, first trumpet; Ray Ludwig, 2nd trumpet; Bix Beiderbecke 3rd trumpet; William Rank, trombone; Stanley Ryker, first saxophone; Frankie Trumbauer, 2nd saxophone, Donald Murray, 3rd saxophone; Irving Riskin, piano; Chauncey Morehouse, drums; Howard Quicksell, banjo and Steve Brown, string bass...."

In a January, 1927 'Orchestra World' another press inclusion announced:

"Jean Goldkette and his Orchestra are scheduled to return to New York's Roseland Ballroom on Jan. 24, and will be also heard in vaudeville or in picture houses. The talented director and his musicians will also RECORD FOR VITAPHONE beside several Victor discs for which he signed contracts."

The Goldkette Vitaphone recordings, if they did materialize, would add more Bix recorded endeavors to his library. Does anyone have further information about the Vitaphones?

*-Apparently the author's indication of the Roseland 'riot of glory' referred to a November 1926 Fletcher Henderson-Jean Goldkette cutting contest at New York's Roseland Ballroom in which Fate Waller Miff Mole and many others joined in for the heralded musical festivities. A complete writeup of this 'cutting' contest will appear in a future issue of Record Research.

CODA - FOR TWO OF BIX'S GANG

Bix! two of your 'gang' are joining your great jazz band, they being Adrian Rollini and Frankie Trumbauer. Time, with its brutal forward movement, has caught up with two of our most significant musical pioneers. Rollini - indomitable bass saxophone-vibraphonist (and the innovator of a batch of novelty instruments); and Trumbauer - a landmark of the jazz saxophone; have both passed away, rather unexpectedly, with quite a shock to their friends. Both Adrian and Frank were integral links in the jazz chain of the 'Golden Twenties' as they played with practically every famed musical organization. Your reporter will not forget Adrian's novelty goofus or swingin' bass sax on a score of California Ramblers recordings, nor can one forget Tram's chase chorus with Bix on Whiteman's 'You Took Advantage Of Me' or Tram's novelty C Melody Sax accompaniment to Red McKenzie's hot comb on the Mound City Blue Blowers' version of San.

THANKS, BILL!

We would like to thank Wild Bill Davison for the Bix grave photo which is on P.2.

VICTOR HUGO D'IPPOLITO

by
Woody Backensto

Many times when assembling discographical data certain members of the personnel are overlooked. This is not intentional on the part of the discographer but usually due to the lack of accurate knowledge. After a musician has established a style and a 'name', it is typical to trace his history, with particular emphasis on his early background. But this yarn is about a lead trumpet man who was 'also there' providing the necessary support for the soloists. (And what chair is more important to a dance band than that of the first trumpet?) These unknown musicians helped to make the 'hot' names we read about, but not being featured soloists themselves, have never been highly publicized.

Except for a Vic Berton And Orchestra session for Columbia in June, 1935, his name, VICTOR HUGO D'IPPOLITO, to the best of my knowledge, does not appear in the standard discographies. Victor was born in Philadelphia, Pa., on Christmas day, 1902. His dad started to teach him to play the cornet at the age of 6. By the time he was 8 years old he was playing cornet solos locally. By giving his age as 18, he was admitted to the Musicians Union when only 14. At the age of 16 he played first trumpet at the Chestnut Street Opera House in Philly and during the summer played solo cornet with the Richard Weaver Concert Band in Cape May, N.J. The following summer he was the cornet soloist with the Silas E. Hummel Band at the Philadelphia City Hall Plaza.

At the age of 18, he was in line for the Philadelphia Orchestra under the direction of Leopold Stokowski, but Billy Lustig, leader of the Soranton Sirens, made him such an attractive offer that he figured it would be better to be a jazz hound than a concert artist. When Vic joined the Sirens in 1921, Eddie Lang and the Dorsey Brothers were with the band; the vocalists were two little girls, Hannah & Dorothy Williams---later Hannah married Jack Dempsey. When Tommy Dorsey left the band during this time, Russ Morgan was his replacement on trombone.

Vic joined Al Burt's Orchestra the beginning of March, 1922, for a series of one-nighters which finally landed them in the big time in New York City where they played the Blue Bird Dancing Palace at 33rd & Broadway, later to be known as the famous Arcadia Ballroom. His first recording was with this orchestra for Cameo on November 28, 1922; the tunes were "Teddy Bear Blues" and "Whistling". The next day he recorded "Dumbbell", "June", and "When Will I Know" for Pathe with Don Parker's Orchestra. On December 4, there followed two tunes with Emil Coleman's Orch. for Aeolian-Vocalion. With Al Burt, there followed two recording sessions for Edison on December 14 & 15. Then three recording sessions for Ray Miller's Orchestra at the Columbia studios on December 29, January 2 & 3. On January 5, 1923, he cut tunes with Sam Lanin for Federal and the next day, 4 tunes for Black Swan Records with Sam Lascenzo and Orch. Before leaving NYC with Al Burt, the orchestra cut sessions

for Edison on January 10 and for Pathe 2 days later. During this period Vic received offers from the famous Jean Goldkette band in Detroit, but would not accept since he had no desire to leave New York.

Vic stayed with Al Burt until August 1924. In September, along with Red Nichols, he joined Sam Lanin's Orch. at the Roseland Ballroom. The other band at the Roseland at the time was Fletcher Henderson's with such men as Louis Armstrong, Buster Bailey, Coleman Hawkins & Don Redman. This was the beginning of a busy recording career with Lanin, on which Vic was the 'lead' man and Red was the 'hot' horn. The first waxings by Vic & Red for Lanin were on September 18, 1924, at the Okeh studios; the tunes were "My Best Girl" and "When I Was a Dandy and You Were the Belle". There followed many recording sessions with this combination for Okeh, Columbia, Cameo, Banner, Pathe, Gemett, Edison & Federal. Of course, not all of these sides were released under Lanin's name, but under pseudonyms such as Arkansas Travellers, Broadway Broadcasters, Bailey's Lucky Seven, etc.

While rehearsing 1 day at the Roseland Ballroom with the Lanin band, a friend of Vic's, Frank Black, a piano player, now Dr. Black of the NBC Symphony Orchestra in New York, came to see him. Vic and Frank had played together in Philadelphia at Nixon's Grand Opera House.... The leader of this orchestra was Joe Coca, Imogene Coca's father. Black had arranged about 10 concert numbers in dance style and Vic asked Lanin to hear a couple of the arrangements. After playing only three of them, Lanin liked them so well he decided to record all of them for Columbia. Included among the titles were "Egyptian (Ballet) Echoes", "...The New World Symphony", and "Humoresque..." Vic is quite proud of these recordings since they were difficult to play and for these Lanin engaged the famous Del-Staiger to play second trumpet to Vic.

In 1926, he left Sam Lanin and joined the Meyer Davis organization in Philadelphia. While playing for Davis, Vic received a wire from Paul Whiteman whose band was playing at the Whiteman club, 48th & Broadway, and for the musical comedy show "Lucky" at the Amsterdam Theatre. In the show "Lucky" at the time were Ruby Keeler, Skeets Gallagher & the famous ballerina Mary Eaton.

Victor immediately accepted Whiteman's offer and reported the second week in November 1926. Frank Seekrist, the man Vic followed, in a fit of fury over receiving his notice from Pops, tore up all the trumpet parts for the show "Lucky". So for three days Vic stood in the wings to listen to Seekrist play and to memorize what he was playing. With this accomplished, one week later he helped cut "Rhapsody In Blue" (This was the second time it was recorded by Whiteman) The personnel of the Band at the beginning of 1927 was: Vic, Henry Busse, Ted Bartel(tps); Boyce Guillen, Wilbur Hall, Vincent Grande, Jack Fulton(tbs); Chest-

er Hazlitt, Hal Maclean, Max Farley, Charlie Strickfadden(reeds); Lloyd Turner, Harry Perella, Frank Signorelli(p and celeste); Hal MacDonald(dm); Mike Trafficante (tuba & St. b.); Bing Crosby, Harry Barris, Al Rinker(Rhythm Boys); Austin "Skin" Young (vocalist); Ferde Grofe, Matty Malneck, Bill Challis (arrangers). From the time he joined until the end of 1931, Vic played first trumpet on all the Whiteman records out for Victor and Columbia.

The backbone of the Whiteman personnel remained intact during this period, but there were several notable changes. At the time Vic was instrumental in bringing Mike Trafficante, later a Whiteman mainstay, with the band. For the March 29, 1927, recording session which produced "Song Of The Wanderer" & "So Blue" on Vi 20570, Pops asked the men to be there at 9 A.M. so that they could finish on time to be on stage at the Paramount Theatre for the first show at 11:30 A.M. Henry Busse and Hal MacDonald arrived late, 'a bit under the weather'. An argument followed with the outcome that both gave notice and quit in two weeks. The replacements for Busse & MacDonald were Red Nichols and Vic Berton; Jimmy Dorsey and the Mayhew brothers, Bob and Wendell, joined about the same time. When Berton left, George Marsh took over on drums. While Vic was leading the trumpet teams an array of 'hot' trumpet men passed in review. Red Nichols stayed only a couple of months and then the 'hot' solos were handled briefly by Andy Seacrest until the immortal Bix Beiderbecke was engaged; after Bix's death the late Bunny Berigan took over. Later another pianist and arranger, Tom Satterfield, and Tommy Dorsey joined when Vince Grande left; Dorsey stayed only four months and Grande came back. Other notables and 'extras' during the period included Eddie Lang, Carl Kress, Joe Venuti, Matty Malneck, Miff Mole, Red Norvo, Benny Goodman, Izzy Friedman, Frankie Trumbauer, Min Leibrock, and several others.

Extras were a specialty with Whiteman but these men made very few recordings other than the jump tunes and then they would take a chorus and that was it. Jimmy Dorsey was such an 'extra' and the sax section during that time were the 4 men listed above. On one of the best jazz items recorded by the band, "The Whiteman Stomp", arranged by Don Redman, Jimmy Dorsey was along for the date but refused to play the arranged clarinet solo, so Charlie Hazlitt played the difficult solo superbly the first time.

The collectors are familiar with the jazz band within the large Whiteman orchestra which recorded several tunes. Vic is on several of them. One "Five Step", Vi 20883, by Whiteman's Orchestra which included the Dorsey brothers, Joe Venuti, Eddie Lang, Frank Signorelli, 3 saxes, bass, drums, and the Rhythm Boys, - Vic takes off on his only 'hot' solo with the Whiteman gang.

(Continued on Page 24)

EDISON

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19. WILKE
20. ROBERTSON
21. DALTON
22. STONEMAN
23. FIELDS
24. PIERCE
25. THAYER
26. LUTHER
27. HART
28. ELKINS

Instrumentalists

29. VAN VLIET
30. POLLACK
31. ROSENTHAL
32. RUBINSTEIN
33. PARLOW
34. MAZZUCCHI
35. BIRKENHOLZ
36. GEORGE GREEN
37. MAYO
38. HOGG
39. DONALDSON
40. BAUTZELL

Orchestra Leaders

41. ROUSE
42. JOE GREEN
43. KELLNER
44. MORRIS
45. RESER
46. TELLMAN
47. DORR
48. KIRKBY
49. CRIDMAN
50. ORFEL

Band Leader

51. KOTHMAN

EDISON NEEDLE CUT RECORDS

by
RAY WILF

One of the most unusual events in phonograph recording annals was the advent of a lateral cut 78RPM electrically recorded disc developed by the Thomas A. Edison laboratories and introduced to the public in the Fall of 1929. The lavish Edison expenditures for the advertising of this Edison 'phenom' gave the prospective record purchaser an idea that this was a long range Edison plan with a very bright future. One such advertisement which was seen by the prospective record buyer in March of 1929 had the following comments:

"A NEW EDISON ACHIEVEMENT - NEEDLE TYPE (LATERAL CUT) RECORDS: ELECTRICALLY RECORDED"

"Now the Edison Laboratories announce Needle

type Records - records which can be played on any phonograph - records whose tonal clarity and general excellence are a great forward step in musical reproduction. The results of months of research & efforts on the part of the Edison Staff, - these records will come to you with a vast and receptive audience awaiting them. For they bear the name of Edison inventor of the phonograph - a name which stands in the minds of millions for the ultimate in music. Thousands of phonograph owners will welcome this news and buy these records. - For it will enable them to enjoy better music - and to add to their record library an ever growing repertoire of Edison recordings. Watch the trade papers for release dates. We are of course continuing the manufacture of the present Edison Dia-

mond Disc Record."

The above declaration of policy by the Edison Company did not come up to expectations as Edison, in a momentous decision, discarded his 30 year old recording industry to go further into the manufacture of radios (also a short-lived venture). So Edison's first attempt at the manufacture of a conventional 78 RPM lateral-cut disc found its resting place alongside the Edison Diamond Cut hill and dale disc and the Edison cylindrical record.

Four numerical series are enumerated in the following compilation: the 14000 series which consisted of 76 couplings or more; the 11000 series with 53 or more couplings; the 47000 series with 5 known discs and the 20000 series with 8.

Edison 11000

- 11001 BOB PIERCE - KING OF THE BUNGALOWS
- YA GONNA BE HOME TONIGHT?
Note: Bob Pierce is 'OLD MAN SUNSHINE'
- 11003 MURRAY KELLER'S) WHAT A PITY
DINNER MUSIC) FIDGETS
- 11006 FRANKIE MARVIN - AWAY OUT ON THE MOUNTAIN (N311-B)
- BLUE YODEL (N370-A)
Note: Both sides list 'NOVELTY SINGING WITH GUITAR'
- 11010 J. PARKER & DONALDSON WITH
THE VARSITY PLAYERS - SOME OF THESE DAYS
- ST. LOUIS BLUES
Note: Parker & Donaldson are listed as a 'TENOR-BARITONE DUET'
- 11016 GREEN BROTHERS' NOVELTY
MARIMBA BAND - FOUR LITTLE BLACKBERRIES
- A BUNCH OF ROSES
Note: First side is listed as 'SCHOTTISCHE'. Reverse; as 'SPANISH MARCH'
- 11017 THE GOLDMAN BAND
EDWIN GOLDMAN, CONDUCTOR } THIRD ALARM (N365-B)
STARS AND STRIPES FOREVER (N364-B)
- 11024 HOMER RODEHEAVER) WHERE THE GATES SWING OUTWARD
THOMAS MUIR) THE CITY UNSERN
Note: Rodeheaver and Muir are listed as 'BARITONE AND TENOR'
- 11027 HERMAN KERTZ AT) VALSE MARILYN (N547-F)
THE PIANO) VISION D'AMOUR (N546-I) (N546-F)
Note: 'JOSEPH A. CERINA' is listed as 'SAXOPHONE SOLO' on this coupling.
- 11032 GLADYS RICE - MY MAN
- MY MELODY MAN
Note: First title is from the show, 'MY MAN'. Gladys is listed as a 'SOPRANO'
- 11036 THE AMERICAN SINGERS - VAIL (FAREWELL)
- WHEN SONG IS SWEET
Note: The American Singers are a 'MALE QUARTET'
- 11037 VAUGHN DE LEATH) OH! SUSANNA (N419-B)
(THE RADIO GIRL)) HONEY (N420-A)
Note: Vaughn is listed as 'CONTRALTO WITH ORCH.'
- 11038 THEODORE WEBB - CALM AS THE NIGHT (N786-B)
- FORGOTTEN (N787-B)
Note: Webb is listed as 'BARITONE WITH ORCH.'
- 11039 ELIZABETH LENNOX) JUST A WEARYIN' FOR YOU
CONTRALTO) A PERFECT DAY
- 11043 B.A. ROLFE AND HIS) THE POTMAKERS DREAM (N706-A)
ORCHESTRA) UNDERNEATH THE RUSSIAN MOON
- (?)
Note: First title listed as 'FOX TROT WITH SINGING'. Reverse; 'WALTZ WITH VOCAL CHORUS'
- 11044 ALOHA LAND SERENADERS - MY SWEET HAWAIIAN BABY
PALIKIKO'S HAWAIIAN ORCH. - MY HEART BELONGS TO YOU
- 11046 GLEN ALLISON - WHEN I MEET MACKAY
- THE BOSS O' TH' MOOSE
- 11047 ARCADIE BIRKENHOLT) SONG OF INDIA
VIOLIN) HYMN TO THE SUN
- 11053 MID PACIFIC HAWAIIANS) PALOLO (HULA) (N1047-A)
(WM. KALAMA, DIR.)) BEAUTIFUL KAHANA (N1048-G)
Note: Both sides list 'VOCAL AND INSTRUMENTAL'

Edison 14000

- 14001 MISS PATRICOLA - OLAF (YOU GONNA HEAR OLAF LAFF)
- NOTHING TO DO BUT THINK OF YOU
- 14002 VAUGHN DE LEATH - I GOT A "GODE" IN MY "BOLE"
- I'VE GOT A FEELING I'M FALLING
- 14003 B.A. ROLFE AND HIS
LUCKY STRIKE ORCH. - FIORETTA (N 752-G)
- DANCE OF THE PAPER DOLLS
- (N 805-B)
- 14004 CALIFORNIA RAMBLERS - FROM SUNRISE TO SUNSET
- MY SIN - FOX TROT -
Note: First title indicates 'FOX TROT WITH SINGING'
- 14005 CALIFORNIA RAMBLERS - I GET THE BLUES WHEN IT
- RAINS
- HUGGABLE KISSABLE YOU
Note: Both these titles list 'FOX TROT WITH VOCAL'
- 14006 B.A. ROLFE AND HIS ORCH. - BLUE HAWAII
- MEAN TO ME
Note: First title lists 'WALTZ WITH SINGING'. Second title lists 'FOX TROT WITH SINGING'
- 14007 CHARLES HARRISON - I'LL ALWAYS BE IN LOVE WITH
YOU
WALTER SCANLAN - THERE'S THE ONE FOR ME (I
- SAY TO MYSELF SAYS I)
Note: The first title is from the movie 'SYNCPATION'. Second side is from 'BULLDOG DRUMMOND'
- 14008 JOHN GART - CROAN - COQUETTE
- WEARY RIVER
Note: First side from 'COQUETTE'; 2nd from movie 'WEARY RIVER'
- 14009 ORSTE AND HIS) - ME AND THE CLOCK - (N903-G)
ORCHESTRAL ORCH.) - FEAR DROPS - (N902-G)
Note: label lists 'With Singing' - group is actually the 'ROLLICHERS'.
- 14010 BILLY JONES-ERNEST HARE
(THE HAPPINESS BOYS) - SHE HAS A LITTLE DIMPLE
- ON HER CHIN
- IT AIN'T NO FAULT OF
- MINE
- 14011 JACK DALTON AND THE
SEVEN BLUE BABIES - PLEASE DON'T CUT OUT MY
- SAUERKRAUT
- THE WHOOPIE HAT PARADE
- 14012 B.A. ROLFE AND HIS LUCKY
STRIKE ORCH. - AM I BLUE (N 924-G)
- BIRMINGHAM BERTHA
- (N 923-G)
Note: Both titles from show 'ON WITH THE SHOW' and both sides list 'FOX TROT WITH SINGING'
- 14013 WALDO MATO AND
HIS ENSEMBLE - MY HEART IS BLUER THAN YOUR
- EYES, CHERIE! - (N780-B)
- THE SONG I LOVE
Note: First title from show 'A MAN'S MAN'. Both sides also credit 'WALDO MATO - VIOLIN WITH ENSEMBLE'
- 14014 BILLY MURRAY AND HIS
MERRY MELODY MEN - IN OLD TIA JUANA (TIA WA-NA)
- OT PITKIN AND THE
- TOWN BAND
- MAIN STREET
- 14015 J. DONALD PARKER - A GARDEN IN THE RAIN
- - - - - MEAN TO ME

- 14016 CALIFORNIA RAMBLERS - THE WEDDING OF THE PAINTED
DOLL (N926-G)
THE SEVEN BLUE BABIES - HEIGH-HO! EV'RYBODY,
- HEIGH-HO! (N920-A-1-3)
Note: The 'Doll' side is from the show 'BROADWAY MELODY'. The 'Heigh-Ho' side lists 'FOX TROT WITH SINGING'. The Seven Blue Babies have some highly competent jazz soloists.
- 14017 PHIL DEWEY - BARITONE - COQUETTE
- - - I KISS YOUR HAND, MADAME
- 14018 HAWAIIAN TROUBADOURS - BYE AND BYE SWEETHEART
- - - JUST ANOTHER KISS
- 14019 THE EDISONSTERS - SORROWS (N922-G)
- - - TAIN'T NOBODY'S FAULT BUT MY
- OWN (N921-C)
Note: The Edisonsters are listed as 'MALE VOICES'
- 14020 B.A. ROLFE AND HIS LUCKY
STRIKE DANCE ORCH. - SPANISH DOLL (N914-B)
CALIFORNIA RAMBLERS - WISHING AND WAITING FOR
- LOVE (N938-G)
Note: The 'Ramblers' side is from the show 'BROADWAY BABIES' and also lists 'FOX TROT WITH SINGING'
- 14021 BILLY MURRAY-WALTER SCANLAN - THAT'S MY IDEA OF
HEAVEN
- - - SHE'S A NEW KIND OF
- OLD-FASHIONED GIRL
Note: Billy and Walter are listed as 'TENOR DUET'
- 14022 FRANK MUNN - SING A LITTLE SONG
GLADYS RICE - TO BE IN LOVE (ESPRESS'LLY WITH YOU)
Note: Munn sings a hit song from 'BROADWAY'
- 14023 PICCADILLY PLAYERS - WALKING WITH SUSIE
- - - SUSANNA
Note: First side lists 'FOX TROT WITH SINGING', latter lists 'WITH VOCAL CHORUS'. 'Walking with Susie' was from 'FOX MOVIESTONE POLLIES OF 1929'
- 14024 ERVINE GALLORAY - DO SOMETHING
- - - WHAT DID'JA WANNA MAKE ME LOVE
- YOU FOR?
Note: Ervine is listed as a 'COMEDIENNE'. 'Do Somethin' is from 'SYNCPATION'
- 14025 VAUGHN DE LEATH - HONEY (N894A)
- - - REACHING FOR SOMEONE (AND NOT
- FINDING ANYONE THERE) (N895-B)
Note: Vaughn is listed as (THE RADIO GIRL) AND HER BUDDIES, CONTRALTO WITH ORCH.
- 14026 THE ROLLICKERS - MALE VOICES - LONELY LITTLE
- CINDERELLA
- - - SONG OF THE SANDS
- 14027 PHIL DEWEY - MY SONG OF THE MILE (N957B)
FRANK MUNN - DREAM MOTHER (N933B)
Note: The first title lists 'ORCH ACC.' and is from the production 'DRAG'. Frank Munn is listed as 'TENOR, ORCH ACC.'
- 14028 THE EDISONSTERS - I WANT TO MEANDER IN THE MEADOW
- (N964-G)
- - - PEACE OF MIND (N963-A)
Note: Above lists 'MALE VOICES WITH PIANO'
- 14029 J. DONALD PARKER - I'POSIN (N968-C)
- - - WHERE ARE YOU, DREAM GIRL?
- (N967-G)
Note: Above lists 'TENOR WITH ORC.'
- 14030 (NO INFORMATION)

14031 BILLY MURRAY-WALTER SCANLAN-PAINTING THE CLOUDS WITH SUNSHINE
-SWEET MADEIRA
Note: Billy and Walter are listed as 'TENOR DUET' and their first title is from 'THE GOLD DIGGER OF BROADWAY'

14032 HARRY BESSER'S BOUNCERS- I'M STILL CARING PICCADILLY PLAYERS - THE ONE IN THE WORLD
Note: Besser has 'FOX TROT WITH SINGING' and the Piccadilly organization lists 'FOX TROT WITH SINGING BY PHIL DENEY'

14033 B.A.ROLFE AND HIS LUCKY STRIKE DANCE ORCH. -TRUE BLUE LOU (N990-B)
-THE FLIPPITY FLOP (N989-C)
Note: Both sides list 'VOCAL CHORUS' and were from the show 'THE DANCE OF LIFE'.

14034 PICCADILLY PLAYERS-HITTING THE CEILING CALIFORNIA RAMBLERS-PAINTING THE CLOUDS WITH SUNSHINE
Note-The Piccadilly group lists a vocal by 'PHIL DENEY' and the tune is from 'BROADWAY'. The Ramblers presentation is from the show 'THE GOLD DIGGER OF BROADWAY'

14035 PHIL SPITALNY'S MUSIC- I WANT TO MEANDER IN THE MEADOW
PICCADILLY PLAYERS -SOMEDAY SOON
Note-The Spitalny side lists 'FOX TROT WITH SINGING BY THE PAULL SISTERS'. The Piccadilly Players list '(M.MORRIS,DIR.)' and 'FOX TROT WITH SINGING BY J. DONALD PARKER'

14036 PICCADILLY PLAYERS - BREAKAWAY
-MAYBE - WHO KNOWS
Note-'Breakaway' is from 'FOX MOVIE TONE FOLLIES OF 1929'

14037 WALTER SCANLAN - LITTLE PAL (N906-G)
BOB PIERCE - I'LL BE A PAL TO YOUR BOY (N710I)
Note: Walter is listed as 'TENOR, ORCH.ACC.' and his tune is from 'SAY IT WITH SONGS'. Bob Pierce is (OLD MAN SUNSHINE)

14038 PICCADILLY PLAYERS-YOU OUGHT TO SEE MY BABY
- (N1030-G)
- EVERY DAY AWAY FROM YOU
- (N1031-G)
Note: Both sides list (MEL MORRIS-DIRECTOR) and 'FOX TROT WITH VOCAL CHORUS BY ELLIOTT STERATT'. A supplement listing of this item lists the vocalist as 'ELLIOTT SHAN'

14039 HOTEL COMMODORE ENSEMBLE- BLUE HAWAII
- SOFTLY AS IN THE MORNING
- SUNRISE - TANGO
Note: Both sides list '(B.LEVITOW,DIR.)'. The second title is from the show 'THE NEW MOON'

14040 WALDO MAYO - PAGAN LOVE SONG
- DON'T HANG YOUR DREAMS ON A RAINBOW
Note: Both titles list 'VIOLINIST WITH ENSEMBLE WITH SINGING'. Pagan Love Song is from 'THE PAGAN' and the latter title is from 'EARL CARNOLL'S SKETCHBOOK'

14041 HOTEL COMMODORE DANCE ORCH.-SMILING IRISH EYES
- (N1027-G)
- WHERE THE SWEET FORGET ME
- NOTS REMEMBER (N1026-B)
Note: Both sides list 'UNDER THE DIRECTION OF BERNARD LEVITOW' and 'FOX TROT WITH VOCAL CHORUS'. The first title is from the show 'SMILING IRISH EYES'

14042 WALTER SCANLAN-TENOR-SMILING IRISH EYES
ERNEST HARK-BARITONE-BELIEVE ME, THAT'S LOVE

14043 THE EDISONSTERS- RED HAIR AND FRECKLES
- THE RED HOT TRUMPET
Note- Both sides list 'MALE VOICES'. Second title from show 'SPRING IS HERE'

14044 THE CAMPUS CUT-UPS -I'M THE MEDICINE MAN FOR THE BLUES (N1039-B)
- CAMPUS RUSH (N1040-B)
Note: The first title is from 'IS EVERYBODY HAPPY'. The group has some hot jazz instrumentalists.

14045 CALIFORNIA RAMBLERS- SONG OF THE BLUES (N1053-G)
- BROKEN IDOL (N1054-G)
Note: First title has 'VOCAL CHORUS, PHIL DENEY'

14046 EVA TAYLOR WEST END BLUES (N1050-B)
- HAVE YOU EVER FELT THAT WAY? (N1049-G)
Note- Both sides list 'EVA TAYLOR(QUEEN OF THE MOANERS)-CONTRALTO WITH PIANO-CLARENCE WILLIAMS AT THE PIANO'

14047 JACK DALTON AND THE SEVEN BLUE BABIES -MY WIFE IS ON A DIET
- BESSIE COULDN'T HELP IT
Note- both titles are listed as 'COMEDY SONG'

14048 B.A.ROLFE AND HIS ORCH.- WHY CAN'T YOU? (N1041-A)
PHIL SPITALNY'S MUSIC- SO SENTIMENTAL (N1029-G)
Note- the Rolfe side lists 'WITH SINGING' and is from show 'SAY IT WITH SONGS'. The Spitalny item lists 'FOX TROT WITH VOCAL CHORUS BY THE PAULL SISTERS'

14049 B.A.ROLFE AND HIS LUCKY STRIKE ORCH. - LIZA (ALL THE CLOUDS'LL ROLL AWAY) (N1021-G)
- DO WHAT YOU DO! (N1022-G)
Note: Both sides list 'FOX TROT WITH SINGING' and are tunes from ZIEGFELD'S 'SHOW GIRL'

14050 B.A.ROLFE AND HIS ORCH.-LITTLE PAL (N1042-G)
PHIL SPITALNY MUSIC - SAME OLD MOON (N1028-G)
Note: The Rolfe side is from the show 'SAY IT WITH SONGS' and lists 'FOX TROT WITH SINGING'. The Spitalny item lists 'FOX TROT WITH SINGING BY THE PAULL SISTERS'

14051 JACK STILLMAN'S ORCH.- PAGAN LOVE SONG
- THEME SONG WALTZES
Note: The first side is from the show 'THE PAGAN' and lists 'WALTZ WITH SINGING BY WALTER SCANLAN'; the latter side lists 'WALTZ MEDLEY WITH SINGING BY WALTER SCANLAN'.

14052 WALDO MAYO - LOVE DEVINE
- MY DREAM MEMORY
Note: Both sides list 'VIOLINIST, AND HIS ENSEMBLE- SINGING BY PHOEBE SISTERS'. The second title is from show, 'STREET GIRL'

14053 THE NEW YORKERS -THE WEDDING OF THE PAINTED DOLL
- HERE WE ARE AGAIN
Note- Both sides list 'MALE VOICES'. First title from show, 'BROADWAY MELODY'.

14054 JACK STILLMAN'S ORCH.- EVANGELINE
- JUST BEYOND THE BLUE
Note- Both titles list 'WALTZ WITH SINGING'. First title from 'EVANGELINE'

14055 B.A.ROLFE AND HIS ORCH.-SINGIN' IN THE RAIN
CALIFORNIA RAMBLERS-SOMEDAY YOU'LL REALIZE YOU'RE WRONG
Note: Both sides list 'FOX TROT WITH VOCAL CHORUS'. 'Singin' In The Rain' is from 'HOLLYWOOD REVUE OF 1929'

14056 MEL MORRIS AND HIS PICCADILLY PLAYERS-TIP-TOE THROUGH TULIPS WITH ME - (N1078B)
- IN THE HUSH OF THE NIGHT
- (N1077B)
Note: First side lists 'FOX TROT WITH SINGING BY PHIL DENEY' and is from the show, 'THE GOLD DIGGER OF BROADWAY'. The second side lists 'FOX TROT WITH SINGING'

14057 J. DONALD PARKER-TENOR- MISS YOU
- AT TWILIGHT

14058 PHIL SPITALNY'S MUSIC-ONE SWEET KISS
- WAITING AT THE END OF THE ROAD
Note: First title from 'SAY IT WITH SONGS' and lists 'FOX TROT WITH SINGING'. The second title is from the movie 'HALLALUJAH' and lists 'FOX TROT WITH SINGING BY PAULL SISTERS'.

14059 B.A.ROLFE AND HIS LUCKY STRIKE ORCH.- WOULDN'T IT BE WONDERFUL
- (N1074-G)
- POLLY PRIMOISE - (N1073 B)
Note: Both sides list 'FOX TROT WITH SINGING'. First title from 'IS EVERYBODY HAPPY'

14060 EDISON ALL-STAR ENSEMBLE- GEMS FROM "ON WITH THE SHOW" (INTRO; WELCOME HOME, IN THE LAND OF LET'S PRETEND, AM I BLUE) -PART 1 (N1081-G)
EDISON ALL-STAR ENSEMBLE- GEMS FROM "ON WITH THE SHOW" (INTRO; LIFT THE JULEPS TO YOUR TWO LIPS, LET ME HAVE MY DREAMS, BIRMINGHAM BERTHA, DON'T IT MEAN A THING TO YOU-PART 2
- (N1082-G)
Note: Both sides list 'VOCAL AND INSTRUMENTAL'

14061 ARTHUR FIELDS AND HIS ASSASSINATORS -I LIFT UP MY FINGER AND SAY "TWIST, TWIST" (N1080-B)
- SOPHOMORE PHON (N1079-G)
Note: Both sides list 'FOX TROT WITH SINGING' and the second title is from 'COLLEGE DAYS'

14062 PHIL SPITALNY'S MUSIC-JUST YOU, JUST ME
- BY THE WAY
Note: First title lists 'FOX TROT WITH SINGING' and is from the show, 'MARIANNE'. Second title lists 'FOX TROT WITH SINGING BY THE PAULL SISTERS'.

14063 MURIEL POLLOCK - MY SONG OF THE NILE
- YOU'RE MY SILVER LINING OF LOVE
Note: Both sides list MURIEL POLLOCK (THE PIANO GIRL)- PIANO SOLO. First title from show 'DRAG'

14064 CALIFORNIA RAMBLERS-THE MOONLIGHT MARCH
-AIN'T MISBEHAVIN'
Note: First title lists 'FOX TROT WITH VOCAL CHORUS'. Second title is from show 'HOT CHOCOLATES'

14065 JACK STILLMAN'S ORCH.-GO TO BED (N1109-G)
- ROCK ME TO SLEEP IN YOUR ARMS (N1110-G)
Note: Both sides are listed as 'WALTZ -VOCAL, J. DONALD PARKER'

14066 BILLY MURRAY-WALTER SCANLAN- SERGEANT FLAGG AND SERGEANT QUIET
JACK DALTON AND THE SEVEN BLUE BABIES -IF I GAVE UP THE SAXOPHONE
Note: First title lists Murray-Scanlan as 'COMEDY DUET'. Second title is a tune from show, 'WHOOPEE'

14067 (NO INFORMATION)

14068 B.A.ROLFE AND HIS LUCKY STRIKE DANCE ORCH. -HELLO MARGOT! (N1111-A)
- WON'T YOU GIVE IN (N1112-B)
Note: Both sides list 'FOX TROT WITH VOCAL CHORUS'

14069 PHIL SPITALNY'S MUSIC - LONELY TROUBADOUR
- I MAY BE WRONG
Note: Both sides list 'FOX TROT WITH SINGING BY PAULL SISTERS'. The second title is from the show, 'MURRAY ANDERSON'S ALMANAC'

14070 FREDRIC FRADKIN AND HIS SALON ORCHESTRA -MOANIN' LOW (N1120-B)
- MY SONG OF THE NILE (N1121C)
Note: First title from show, 'THE LITTLE SHOW' and the latter from 'DRAG'

14071 THE NEW YORKERS-MALE VOICES-THE MOONLIGHT MARCH
- ORANGE BLOSSOM TIME
Note: Both tunes from show, 'HOLLYWOOD REVUE OF 1929'

14072 CALIFORNIA RAMBLERS-WHEN YOU'RE COUNTING THE STARS ALONE
- PRETTY LITTLE YOU
Note: First side lists 'FOX TROT WITH SINGING'. Second side is an instrumental from the show, 'SON OF THE GODS'

14073/74 (NO INFORMATION)

14075 ARTHUR FIELDS AND HIS ASSASSINATORS - PICCOLO PETE
- I CAN'T SLEEP IN THE MOVIES ANY MORE
Note: Both sides list 'FOX TROT WITH SINGING'

14076 PHIL SPITALNY'S MUSIC-BOTTOMS UP
- BIGGER AND BETTER THAN EVER
Note: Both sides list 'FOX TROT WITH SINGING BY THE PAULL SISTERS' and both tunes are from the show, 'GEORGE WHITE'S SCANDALS'

20001 VERNON DALHART AND COMPANY } POLLY-WOLLY DOODLE (N574-B)
} ELEVEN CENT COTTON (N575 B)
Note: Both sides further list 'OLD TIME SINGING WITH FIDDLE, GUITAR, BANJO, JEWS HARP AND HARMONICA'

20002 FRANKIE MARVIN AND BEN DEWBERRY'S FINAL RUN HIS GUITAR } IN THE JAILHOUSE NOW

20006 FRANK LUTHER AND HIS PARDS } BARNACLE BILL THE SAILOR
} HOW TO MAKE LOVE

20008 FRANK LUTHER AND HIS PARDS } BARNACLE BILL THE SAILOR, NO.2
} PED-LEG JACK

47001 CARL FLESOR, VIOLINIST
RAYMOND BAUMAN AT THE PIANO } HEJNE KATI-SCENES LA CZARDA
} REVERIE (VIEUXTEMPS OP.22 #3)

47002 MARIO BASIOLA
BARITONE } PAOLIACCI-PROLOGO- PART 1
IN ITALIAN } PAOLIACCI-PROLOGO- PART 2
Note: The above Basiola is a 12 inch recording.

47003 GIOVANNI MARTINELLI
TENOR IN } AIDA-CELESTE AIDA-ACT 1
ITALIAN } MARTHA-M'APPARI -ACT 3
Note: The above Martinelli is a 12" recording

47004 MORIZ ROSENTHAL
PIANO SOLO } -FOUR PRELUDES(CHOPIN, OP.28) NO. 6-B
} MINOR, NO.11-B MAJOR, NO.7 A MAJOR,
} NO. 23 F MAJOR.

MORIZ ROSENTHAL } TWO ETUDES (CHOPIN) (ETUDE NOUVELLE
PIANO SOLO } IN A FLAT, AND OP.10, ETUDE NO. 1-
} C MAJOR)

47005 ALBERT SPAULDING
VIOLIN SOLO WITH) HUMORESQUE (JOVORAK)
ANDRE BENOIST AT) MARK! MARK! THE LARK
THE PIANO

RHYTHM AND BLUES

BY
ANTHONY ROTANTE

WILLIE BEE

Derek Collier of 'Discophile' writes concerning the Willie Bee item which appeared in issue 5 as follows:

"I do not think this is a pseudonym for Big Bill. In fact I feel fairly confident that Willie Bee was a real person. Note the following points - (a) it does not sound like Big Bill to me on Vocalion 03907. Neither the voice nor the guitar are very Broonzy like. I admit that I am not very well acquainted with Broonzy records of this period so perhaps someone who is could comment.

(b) In his autobiography on p.91 Big Bill writes "...And he (Tampa Red) made some records with the Hokum Boys and some with two guitars; Willie Bee played a guitar for him and also a boy called L.C. McKinney." This quote from 'Big Bill Blues' confirms that Bee is not Broonzy.

Presumably the Willie B. James with Tampa Red is also Willie Bee?

BLUES & RHYTHM LABEL

7000 ERNEST LANE

Little Girl, Little Girl (1789)/
What's Wrong Baby (1788)

7001 HOUSTON BAINES

Relation Blues (1791)/ Going Home
(1790)

7002 BROTHER BILL

Whole Heap Of Mamma (1793)/If You
Feel Froggish(1792)

7003 CHARLEY BOOKER

Rabbit Blues(1794)/ No RidinBlues
(1796)

The Bihari Bros, owners of Modern & RPM labels added a 3rd line in Feb.1952. The first release evidently consisted of 6 records. I have only seen 4 of the six and evidently the label was short-lived & was discontinued immediately. All artists signed for the new label were from the Memphis or Mississippi area. The two additional artists who were included in that first release are Dudlow Taylor and Peck Curtis. Has anyone seen their output?

DIRTY RED

From Mr. Leo Mesner of Aladdin records comes the identity for a pseudonym which was used on the 100 series. In reply to my letter Mr. Mesner informed me that Dirty Red who did 4 sides for the label was a Chicago blues singer, NELSON WILBORN and his age was given as approximately 40. Aladdin feels that he should be described as one of the originators of Rock & Roll.

LADY BLUES

Also from Mr. Mesner comes the information that Lady Blues on Al. 205 was a Texas blues singer named TINA LIXON who is listed in Index To Jazz with 4 sides on King acc by Gene Nero Sextet.

PEE WEE CRAYTON

Pee Wee Crayton whose discog was published last month made his first eastern appearance since 1949 at the Apollo Theatre and in a short interview provided the following information about himself.

Born in Austin, Texas Dec.18, 1914. - Connie Curtis Crayton he moved to California in 1936 and started playing guitar in 1945. His first records were with Ivory Joe Hunter on Pacific label. In 1948-49 he led his own band for about a year. One of his featured sidemen being Que Martyon, tenor. They appeared at the New Orleans Swing Club in San Francisco, the Colony in Oakland, The Last Word & The Burma Club. He never recorded with his own band. Since then he has worked as a single. The accompanying groups on his record dates were usually studio groups & he was unable to supply details as to accompaniments.

TONY HOLLINS (Vol 1 #5 p 12)

The master numbers for the remainder of the session which Tony Hollins did for Decca on #48288 have been obtained and are:

82471T1A Wine-O-Woman(Tony Hollins)

82472T2A Crawl'n' King Snake(Hollins)

Obligingly enough on Crawl'n' King Snake he calls the piano player, Mr. Sunnyland Slim this time which verifies Sunnyland on piano. However there is no bass to be heard.

SONNY BOY WILLIAMSON

In April 1955 in JAZZ JOURNAL, English publication, Panassie published a complete discog. of SBW on Bluebird-Victor.

It is not known whether this Southern singer is related to the Victor star but he too is a harmonica artist - a listing of his records follows:

SONNY BOY WILLIAMSON (W. WILLIAMSON)	
DRC 1-15-2 T	TRUMPET 129 EYESIGHT TO THE BLIND(SB)
1-16-2	" " CRAZY ABOUT YOU BABY
DRC 118	" 139 SO IT IF YOU WANTA
119	" " COOL COOL BLUES
DRC 21	" 144 I CROSS MY HEART
22	" " WEST MEMPHIS BLUES
DRC 45	" 145 SONNY BOY'S CHRISTMAS BLUES
46	" " PONTIAC BLUES
	" 140 COME ON BACK HOME
	" " STOP CRYING
DRC 88-ACA2119	" 166 MIGHTY LONG TIME (SBW)
89-ACA2117	" " NINE BELOW ZERO (SBW)
90-ACA	
91-ACA2122	" 212 TOO CLOSE TOGETHER
92-ACA2120	" 168 STOP NOW BABY (WB)
93-ACA2121	" 168 MR. DOWN CHILD
	" 215 GETTIN' OUT OF TOWN
	" " SHE BROUGHT LIFE BACK TO THE DEAD
DRC 180-ACA2560	" 212 CAT HOP
	" 169 OVERHAULING BLUES
	" " WHISTLING PINES
DRC 187-ACA2771	" 216 RED HOT KISSES
188-ACA2769	" " GOIN' IN YOUR DIRECTION
	" 228 FROM THE BOTTOM
	" " EMPTY BEDROOM
	ACE 511 SUFFER WITH SONNY (SBW)
	" " NO NIGHTS BY MYSELF (SBW)
7890	CHECKER 824 DON'T START ME TALKING(SBW)
7891	" " ALL MY LOVE IN VAIN (SBW)
7980	" 834 LET ME EXPLAIN
7983	" " YOUR IMAGINATION

REGAL CATALOGUE -Additions (Issue #3)

*****add master numbers

3236 Larry Darnell-I'll Get Along Somehow Pt. 1 1083
- - - Pt. 2 1084

3247 Bill Cook - A Letter to Santa 1118

3258 Paul Gayten Orch.-You Oughta Know
(no Annie Laurie This side) 1070

3259 Memphis Minnie - Why Did I Make You Cry 1216
- - - Redman Blues 1217

3295 John Lee Hooker - Miss Eloise 1354

3311 Cab Calloway - Shotgun Boogie 1417
- - - One For My Baby 1419

*****new listing

3296 Little Walter Trio-Muskadine Blues 1356
- - - Bad Actin' Woman 1357

SUNNYLAND SLIM

Lou Plotnick of Brooklyn New York sends additional information on the Sunnyland Slim listing which appeared in issue one.

Bytune 32 is listed as "Sunnyland Slim with His Sunny Boys" p., g., & bs. The A side is Jivin' Boogie' instead of 'Jivin' Woman' and the master number is UB21608 - The B side is 'Brown Skin Woman'; master-number UB21609.

For a forthcoming issue we are embarking on a project of decoding the mass of recordings which saturate the Royale-Elite Allegro chain. Since many of these LP's give no identity as to where the masters originated we shall try to supply this pertinent information. We invite any of our readers to send us details (titles, sounds or other relevant info) about Royale-Elite-Allegro discs which are in their collections and warrant a discographical examination. Please send details to ANTHONY ROTANTE, 2059 McGraw Ave., New York, N.Y.

*****RECORD RESEARCH*****

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VALAIDA'S GONE

FROM BUTTERFLY

SING YOU SINGERS

I MUST HAVE THAT MAN

MEAN TO ME

I GOT RHYTHM

BY

HARRISON SMITH

CHLOE

MAGARAKI

TIGER RAD

SOME OF THESE DAYS

HIGH HAT, TRUMPET & RHYTHM

It was amazing to hear Valaida Snow hit 'high C notes' with her trumpet, while closing her sensational act with 'St. Louis Blues' and I often wondered how she could continue on in such a way without suffering from high blood pressure.

Right after closing a week's engagement of doing three shows daily at NYC's Palace theatre - her last engagement - Valaida (Miss Show Biz.) suffered from a stroke caused by cerebral hemorrhage, and after suffering in her home for 21 days, was rushed to Kings County Hospital where she failed to recover from a coma, and passed away on May 30th. Mourning her loss are: Earle Edwards, whom she married in 1943; Arthur Bush, brother; Alvaida and Lavaida, sisters.

Valaida's body laid in state at Circle Funeral Chapel, Manhattan, and was viewed by many friends and admirers. Members of Variety Artists Guild and Musicians' Local 802 paid high tribute to her for her many achievements. Rev. James Johnson eulogized and she was buried on her birthday, June 2nd at Evergreen Cemetery, Brooklyn.

Born 47 years ago, in Chattanooga, Valaida started her career at the age of 4. Her mother, a music teacher, taught her how to play every musical instrument. On her climb upward, she produced revues for Chicago's Sunset Cafe and Hollywood's Cotton Club. Great shows which she starred in were 'Follow Me', 'Chocolate Dandies' and 'Rhapsody In Black', in which she played a trumpet solo of 'Rhapsody In Blue'.

She toured Europe 6 times and spoke 7 languages, including Chinese. She played in Shanghai, Hong Kong, Peking, Burma, Rangoon, Tokyo, Bombay, and Cairo. Her orchestra, which included drummer, Jack Carter and pianist Bill Hegamin (Jelly Roll's master) pioneered jazz in those places. She made many records abroad and BMV featured her as 'Queen Of The Trumpet'.

Prior to War 2, while appearing with Chevalier in Paris, Americans were warned to leave France, because of a threatened Nazi invasion. In Copenhagen, while she was doing a concert, leaflets were dropped from the sky, proclaiming 'This is now Germany'. Unable to get a passport, she and many other Americans were hauled to Wester-Faengle concentration stockade. All of her belongings, including \$7000 in travelers' checks and a gold trumpet presented to her for a command performance by Queen Wilhelmina, were confiscated. Prisoners were given 15 lashes by whip each week. Ill health reduced her weight to 68 pounds. By an exchange of prisoners, she returned to the U.S. in 1943 on the S.S. Gripsholm, to find that a rumor of her death in prison, had caused the death of her mother.

After her arrival home she described her experiences in an article, 'I Came Back From The Dead', describing how her husband, by love, kindness and costly plastic surgery operations had helped her mental health.

Since her recovery she played concerts, theatres and night clubs, mostly in Canada, where she was a great favorite.

VALAIDA SNOW DRAMATIC CONTRALTO

Assisted by the WEN TALBERT ALL MALE CHOIR

JOSEPH A. E. STEELE at the Piano

TOWN HALL - May 20, 1949 at 8:30 P.M.

Program

1. Songs by Harold Arlen
Ill Wind
Over the Rainbow
Come Rain or Come Shine
Stormy Weather
HAROLD ARLEN
2. Ju Tandre
Cielito Lindo (Beautiful Heaven)
DINO OLIVIERI
C. FERNANDEZ
3. Because
GUY D. HARDELOT
4. Invictus
(arrangement by Wen Talbert)
BRUNO HUHN
5. Power of Prayer
Ave Maria
Eli Eli
The Lords Prayer
NICK KENNY
SCHUBERT
TRADITIONAL
6. Morning
(arrangement by Wen Talbert)
OLEY SPEAKS
7. Early American Folk Songs
Nobody Knows the Trouble
Joshua Fought the Battle
Sometimes I Feel Like
Little David Play
Swing Low
TRADITIONAL
8. Revolutionary Etude
(Piano Solo—Joseph A. E. Steele)
CHOPIN
9. Chloe
GUS KAHN
10. Dedication to George Gershwin
Rhapsody in Blue
The Man I Love
Summertime
I Got Plenty of Nothing
GEORGE GERSHWIN

Valaida had an extensive recording career; cutting 40 sides on the continent and on her return to the U.S., several couplings for Bel-Tone, Derby, Mapleleaf, and Apollo. One of her most wonderful recordings was 'Lonesome Road' (Bel-Tone) with Buzz Adlam's Orch. This writer planned to have Valaida record 'The Lord's Prayer' and some modern spiritual songs but Man proposes and God disposes.

* ROGER'S ROOST *
* by *
* ROGER DUNN *

PHIL WOODS, ALTO SAX

During 1955-'56 there have been many rising young stars on the alto sax such as Sonny Stitt, Gigi Gryce, "Cannonball", Lennie Nelhaus, Gene Quill, Hal McKusick, Bud Shank and others, but one of the greatest to date has been a former student of Juilliard, Phil Woods.

Phil, now in his early '20's has played with the bands of Charley Barnet, Jimmy Raney and Neal Hefti. During the winter of 1955 and Spring of 1956, Phil progressed so rapidly with his own style, that musicians began to take notice of him.

Phil has about all the attributes of a great soloist. He has soul, great conception of phrases that link and hold together, lyrical beauty of line, perfect sense of tension and release, timing that's always right, humor, passionate swing and a tremendous skill of his horn.

He has recorded with JIMMY RANNEY on NEW JAZZ LP 1101 and 1103; NEAL HEFTI'S BAND EPIC LP 3187 ("LITTLE PONY" and "EVERYTHING I'VE GOT" and his first solo LP, "WOOLLORE" on Prestige 7018.

Phil joined Gillespie's 1956 band which toured the Middle East (March-May) and 'blew up a wild storm' with his brilliant solos. When the band returned to the states, its first date was at Birdland in NYC. Woods' brilliance shown brightly at this engagement.

At present, Phil is a member of the Friedrich Gulda Sextet.

Phil Woods, without doubt, will be one of our top altoists. His style, conception and fiery emotional delivery contains the ingredients of greatness. Phil has incorporated the best of Charlie Parker (his idol) and Lee Konitz, besides his own intense personality which dominates his musical offerings. He has arrived like a meteor across the swinging jazz horizon.

CLASSIFIED SECTION

* WANTED OLD EDISON, PATHE, CATALOGUES, OLD *
* CYLINDER RECORD CATALOGUES MANY OTHERS. *
* WILL EXCHANGE GEORGE MORAN *
* LODI WISCONSIN *

A-1 REPAIRS MADE ON ALL TYPES OF PHONOGRAPH AND CYLINDER MACHINES (PRE-ELECTRIC) IN THE METROPOLITAN NEW YORK CITY AREA AND VICINITY. REASONABLE-GUARANTEED. WALTER KLUTH, 243-08 131st AVE, ROSELAND 22, NEW YORK.

WANTED URGENTLY: VOLUME 1, NUMBER 1 OF RECORD RESEARCH, JOSEPH C. NICHOLAS, P.O. BOX 147, PALMER, MICHIGAN.

 * SMALL CHANGE *
 * By *
 * WOODY BACKENSTO *

 * SWINGIN' WITH ZACC *
 * by *
 * MIKE ZACCAGNINO *

 LOOKING BACKWARDS
 A Collection of Recording Star
 oddities
 Compiled
 by
 Bob Colton

The first two installments dealing with the recordings of Red Nichols were concerned with the negative aspect. So lets take a session on which Red is known to be present. Harrison Smith, a R.R. staff writer, some years ago reported Nichols, being present on "Tomboy Sue" by JOE CANDULLO & HIS EVERGLADES ORCH. As publisher of the tune, Smith was present at the Gennett recording session. Red listened to this tune and can only add the presence of Jimmy Dorsey at this New York session which dates around October 15, 1926.

Perry Armagnac supplied information on this session from the Gennett master ledger which is now in the hands of the RECORD CHANGER. The details follow:
 GEX 311ab Bobadilla-Eddie Murray(vo)
 GEX 311c Bobadilla-no vocal-cleared for Spanish release.
 GEX 312a For You & Me-Charles Hart(vo)
 All masters unreleased except the following:
 GEX 311 used for Ge. 3402A
 GEX 311c used for Ge. 3406A
 GEX 312a used for Ge. 3392A, S-20270B, 15170*
 GEX 313a used for Ge. 3392B, 15171*
 GEX 314a used for Ge. 3405B, Silvertone 3840B

*probably Champion catalogue numbers.

Two names-Joe Candullo and Lou Gold, appear on many recordings of the 20's and have often been questioned as being that of real persons. Both were real live orchestra leaders who used top studio men on their recordings; Red Nichols occasionally recorded with them. Candullo played violin and vocalized at times and as far as I know is still living in New York City.

Perry Armagnac's files also produced the French Pathe catalogue number requested-(R.R., Feb. 1956) for "A Good Man Is Hard To Find" as X6225; the master number is 107782-1.

George A. Blacker is not sure if Red Nichols is on the following and wishes comments. Since I've never heard them I can pass no judgement.

ASTOR HOTEL DANCE ORCH.
 Ca 1001 And Then I Forget (2059A1)-solo in last chorus/Looking At The World Thru Rose-Colored Glasses.

BOB HARING'S ORCHESTRA
 Ca 1007 I Adore Eleanor(2113B1)/SOCIALTY NITE CLUB ORCH.

If I recall correctly, Bob Haring was recording director for Cameo for several years and a band of his own did a radio show. To the best of my knowledge Nichols made no records for Haring. With the label naming practices what they were during the twenties, one knows what can be uncovered on some of them.

Thanks for your letters; I welcome any comments. Please send your remarks, additions and opinions to me at;
 37 N. Girard St.,
 Woodbury, New Jersey

ZUTTY-THE CHERF

Complete with culinary garb, hat, et al. 'Monsieur' Zutty Singleton' gave us a lesson in hot Italian sausages, not only in preparing the recipe but in eating them. Zutty, Marge (Mrs. Singleton), Len and myself (and don't forget 'Bring Down' - the Singleton's canine) had an enjoyable eve at the Zutty's Hotel Alvin address...We not only had the opportunity to taste of Zutty's choice sausages but we were privileged to chat with the hospitable Singletons about the old days. If we could change the name of humor we could call it 'Zutty', as Singleton is a humorist of the first order, full of agile quips and anecdotes which hit you like a blaze of drum beats and have you gasping for more. Zutty has a comical name for most everybody, even himself, whom he calls the 'Face'. We were intrigued over the scrap books collected by the Singletons as they contain a galaxy of historical write-ups and photos of such greats as Armstrong, Creath, Dodds and Morton, just to name a few. Marge has personal pride for one book which is 'all Zutty' containing photos & write-ups going back to the days when Zutty was a stripling teen-ager.

Zutty has been about everywhere as you can trace him back to the legendary Fate Marable, travel with him up the Mississippi River to St. Louis where he played with Creath's great Jazz band, hear him on some of Armstrong's great recordings locate him in Chicago with Dave Peyton's fine organization. These are just a smattering of the musical events in Zutty's life as there are so many and rightfully deserve a biography treatment. Zutty's been to Europe and he is right up to date as he drummed a recorded session with Parker & Gillespie. Singleton is versatility personified.

Marge, herself, is represented in one of the scrap books as there is a photo of an early Charlie Creath band with Marge and according to Zutty a very able blues pianist.

Zutty has a puzzler for us and its quite an unusual one. For many a year Zutty has been trying to obtain some information on an early 1930-jazz recording date for Victor with Bubba Miley, Fats Waller, himself and of all things, an unidentified scotch bagpipes...According to Zutty, he believes that the records may have been issued however he does not remember the titles or the organization credits, but he will never forget the sight of the Scotchman with his kilts and those bagpipes....Imagine! A hot bagpipes. Can any of our readers supply the information or the clue as to the identity of these sides?

With this we leave Zutty for the while. If you're in New York town and would like to see and hear Zutty and his great drumming you can stop in at the Metropole most any evening or catch him Saturday eve's at Child's Jazz shindig on Time's Square.

The FOUR KING SISTERS, vocalists with the HORACE HEIDT and ALVINO REY Orke were once six.... JOHNNY GREEN, bandleader and writer of such tunes as 'Body and Soul' and 'I'm Yours' was practically disowned by his father when he resolved to go into the field of music and composition in preference to his dad's seat in the exchange... SEGER ELLIS was once co-manager of the MILLS BROTHERS...ROSS GORMAN played twenty-seven instruments... STUART ALLEN, former vocalist with RICHARD HIMBER'S Orchestra sang in New York's night clubs under the name of Al Ross... JANE PICKENS was a pupil of MARCELLA SEMBRICH, the famous opera singer... LAWRENCE TIBBETT once clerked in a newspaper advertising department, folding Sunday papers....In 1935, ERNIE GOLDEN, the bandleader entered a New York hospital suffering from a complete physical breakdown brought on by malnutrition.... DICK POWELL, who was born in Mount View, Arkansas, on November 14, 1904 sang in a church choir, for weddings and funerals. ...When BENIAMINO GIGLI did not appear at a radio broadcast, he was replaced by ALLAN MCQUEHAE, the Irish tenor who sang 'Una Furtiva Lagrima', the very aria that Gigli was supposed to have sung.... IRENE BEASLEY was once superintendent, principal and teacher of a country school house....KATE SMITH was born May 2, 1899....AL JOLSON'S ex-wife Ruby Keeler had an aunt who was a Mother Superior in Canada.... FRED WARING, who has never smoked in his life, has been sponsored by both Old-Gold and Chesterfield Cigarettes....GRACE MOORE occasionally indulged in a few whiffs from a long stemmed clay pipe after dinner....HARRY HORLICK's brother once sailed to Europe, with the sole intention of buying original scores for Harry's Gypsy programs.... One of BABS' BROTHERS was actually her husband...IRVING KAUFMAN, prolific recording artist, was also known as Lazy Dan....In 1932, PAUL WHITEMAN didn't accompany his bride back to Hollywood, for the simple reason that he hadn't anything to wear. He had reduced sixty pounds since his marriage and had only one suit that would fit him....When JIMMY DURANTE once suffered from a bad cold a wisecracker said, "When Jimmy has a cold in his nose, he's a very sick manThe mascot of ACE BRIGADE AND HIS VIRGINIANS was a skunk. It was presented to Ace by an 'admirer' at the University of Iowa while the band was playing an engagement at Iowa City.....VIRGINIA REA'S favorite pastime was collecting rare tapestries.... PATTI PICKENS was widely known for his care and treatment of various assortments and breeds of goldfish.... VAUGHN DE LEATH who enjoyed collecting too expended her energies on extraordinary earrings.... ARTHUR TRACY devoted his spare time to the study of languages....FERLIE GROFE's grandfather, sat shoulder to shoulder with VICTOR HERBERT in the Metropolitan Opera Orchestra back in the eighties....RED NICHOLS great all star band once received 20 votes to GUY LOMBARDO'S 4,920....It was TOMMY DORSEY who tagged Bing CROSBY the old groaner.

BERNARDO

Whoopie Makers (Ben Pollack) fans will be interested to know that the following item appeared on an obscure Boston label known as 'Bernardo' with headquarters at 162 Boylston St., Boston Mass. (as the label so indicates)....

Jimmy Bracken's Toe Ticklers
 8542-3 Four Or Five Times (Hallman-Gay)
 -Bernardo 3001

8476-2 Icky Blues (Rodin) vo-Icky Morgan

COGERT AND MOTTO- Human Jazz Band
 106688-2 Daddy Come Back (Henry Cogert)
 a -Perfect 12252(32173)
 106687-2 Try And Get It Blues (Elmen-Steele)

Believe it or not! That's what the label lists 'Human Jazz Band'....Are there any other type? The band consists of 2 gents who sing and 'kill' themselves on instruments belonging to the kazoo family. A pianist supplies a 'human' touch to their offerings. A past newspaper reference advertised this group indicating that Fred Hall was the pianist & Cogert and Motto were the humans. They also recorded for Okeh so it's a good chance that you may be able to add one to your collection some day!!

JULES LEVY JR.

My Honey'Lovin' Arms (N69621-1) as by LEVY'S TRIO (PERFECT 14108) is a very early example of a ragtime trio (released about June 1922). The instrumentation consisted of Jules Levy Jr; tp; an unknown banjoist and pianist. Every one of the trio solo. This same Levy can be heard on many of the Bailey Lucky Seven Gennett recordings. His technique at moments feature staccato triple tonguing and his tone and intonation can confuse you with the stylings of Phil Napoleon. Jules was the son of the famous Jules Levy who recorded trumpet solos for Victor and Leeds during the early part of the century.

HOLLYWOOD DANCE ORCHESTRA

105825-2 Hot Hot Hottentot Perfect 14392
 105826-1 King Porter Stamp " "

This happens to be a very early rendition of the 'Morton' classic played with gusto by a group which aurally indicates an augmented 'Original Indiana Five' organization. Pathe, Perfect's counterpart, credits the 'Johnny Sylvester Orch' as the orchestra of the above titles. Musically the clarinet weaves in and out in true dixie idiom. Breaks are taken by the majority of the participating instrumentalists who consist of tp, cl, tb, p, bnj, bass sax, dms, and perhaps one other reed. Recording belongs to the 1924 Pathe-Perfect era and is musically ahead of its times.

JIMMY LUVERTE & HIS SOCIETY TROUBADOURS

B109-1 You Think She Ain't- Hot Dance
 with vocal chorus Vo 03559
 B110-1 That Don't Worry Me- Hot Dance
 with vocal chorus Vo 03602
 B131-2 Hottest Girl In Town- Hot Dance
 with vocal chorus Vo 03559
 B133-1 Music Box Blues-Hot Dance" 03602

The above Jimmy Luverte sides are full of hot solo work...Group has a mid-1935 large coloured band sound. Red hot trumpet work on 'Music Box Blues' with the horn man reminiscent of Bill Coleman. The trombonist has the Dickie Wells humor in his solo endeavor. The saxophonists sound like Hawkins and Carter enthusiasts.. Would like to know who Jimmy Luverte can be? The male vocalist seems to be the same artist for all sides.

BROWN & TERRY JAZZOLA BOYS (tp., cl., sax., tmb., p. and blocks)
 S7980-a OK 8006 The Darktown Strutter's Ball
 S7982-a OK 8006 The Hesitating Blues
 OK 8014 All By Myself
 OK 8014 Anna In Indiana
 OK 8017 Saxophone Blues
 70185-B OK 8018 Yelping Hound Blues
 70188-B OK 8017 Down By The Old Swimming Hole
 70190-B OK 8018 Aunt Hagar's Children Blues

OK 8021 Jump Steady Blues
 One of the pioneering coloured recording organizations for the Okeh Record was the Brown & Terry combo, whom according to historian, Harrison Smith, hailed from Wilmington, Delaware. The instrumentation listed above are for Okeh 8006 and Okeh 8017 which have been aurally evidenced. Musically, the group show some moments of good early jazz spirit. The trumpet or cornetist seems to have a flair for injecting some interesting breaks. The clarinetist is over prominent due to being over recorded. It has been suggested that the 'Terry' credit listed above may be pianist, Percy R. Terry who toured with Mamie Smith's Jazz Hounds in 1921.

THE WESTERNERS

145733-1 HA The Pay-Off
 146300-1 My Pet-vocal chorus

Several Harmony records bearing the above Westerners' names have slight or no jazz value. However the above item is the exception. The group is a dead ringer for the California Ramblers crowd made up of Nichols, Rollini, etc who give Howdy Quicksell's 'The Pay-Off' a good treatment, Red? solos very well on both sides. There are other solos by trombone, alto and bass sax. These sides can also be found on Harmony's associates- Velvetone and Diva under the same credits. An earlier 'Dustin' The Donkey' which can be heard on Perfect 14441 as by the Golden Gate Orch. seems to be structurally similar to 'The Pay-Off' in thematic qualities. Another good recording of 'The Pay-Off' can be heard on Columbia 1642-D as by the California Ramblers (145630). The organization has excellent trumpet and alto sax endeavors.

MIA GBPA KAI ENA KAIPO-Mxeuykn

Don't get flustered, Reader...You probably think you're seeing Greek.. That's Right!..The above item is the title of a Decca (31166A) recording...English translation-THE OLD DAY AND THE NEW DAY. This is a Greek recording & the musical matter is rendered by one MARY LOW. The only English on the recording is when Mary emphatically repeats the word 'boogie'.. Mary is accompanied by a hot combination ..especially the driving brass work of the 'Armstrong styled' trumpeter and the 'Pete Johnson fingering' of the pianist. The other instrumentation is not too aurally distinct but appears to be a medium size organization consisting of or three reeds, one or two other brass instruments and rhythm. Aurally, the group has the mid-1930 sound. Master number for this title is (GO 3805).

OLE OLSON AND HIS ORCHESTRA *vo-John Ryan (tp., 3 reeds, tb., bnj., p., tu.)
 ca.Oct. 1926

106983-2*Sadie Green (The Vamp of New Orleans) Pe 14669 (36488)
 106984-1*Take Your Time Pe 14691 (36510)
 106985-2 Snag It Pe 14669 (36488)
 comment:The group had a good syncopated spark as their recordings so illustrate.

'Sadie Green' credited to (Wells-Dunn) has some solos from baritone sax., tp, & tmb. 'Take Your Time' credited to (William Heid) has solo endeavors from alto, tp., and clary. Joe Oliver's 'Snag It' gets a good treatment as tp., alto, cl, and tmb. all solo. Trumpet has a 'Nichols style' and the altoist has 'shades of Trumbauer'.
 Research: a 1924 sheet music cover photo of Ole Olson Orch. photographed by H. Coss studio of Cleveland, Ohio pictured 2 tp., 3 sax., v., p. bnj. & dm. Metro-nome (June 1924) has the following comments..."Ole Olson's gang from Cleveland - not George Olsen..."

GUY LOMBARDO ROYAL CANADIENS

Over the years there has been sporadic reports of Lombardo records of jazz interest. We would appreciate it if anyone owning the following Lombardo waxings-(apparently Guy's earliest) could supply us with information as to their jazz value.

Cotton Picker's Ball Gennett 5417

Mam's Gone Goodbye - -

This listing was taken from a 1924Gennett Summer catalogue.

ROSA HENDERSON ON STRONG RECORDS?

A Press Release-ca. 1922

"The Strong Record Company, Inc. makers of Strong Phonograph Records, 206 Fifth Ave. N.Y. have announced a new record artist, who will specialize in blue songs, and other modern negro jazz numbers. This artist is Rosa Henderson a colored blues singer from the south, who has won universal applause for her rendition of the popular blues songs of her race. The first recordings by this singer will be released by the Strong Record Co. in the very near future, & should achieve widespread popularity."

Does any of our collecting fraternity have any information as to the Strong recordings of Rosa Henderson? Strong was known primarily as being a recorder of Hebrew and German melodies.

CHALLENGE DISCOVERIES

Herb Thrune of Milwaukee, Wisconsin advises us that the Dixie Thumpers 'There'll Come A Day' (4762-856) Paramount 12525 can also be found on Challenge 806 as by the Silver Slipper Dance Orchestra. Blackstone's 'Index To Jazz' lists the Challenge catalogue number but neglects to list the pseudonym used on the Challenge label.

Herb also advises us that Challenge 803. 'Trombone Man' by the Golden Melody Men is really Preston Jackson's Orchestra. Challenge 805 'Yearning For Mandalay' by the Golden Melody Men is also by Preston Jackson's Orchestra.

PORTER GRAINGER

W145238-3 I Wonder What This New Years Gonna Bring To Me Co. 14269-D
 W145236-1 He's Gone Home " "
 Here we have Porter Grainger, 'The Singing Piano Man' singing two of his own tunes. He is quite melodramatic about 'He's Gone Home' because the tune & lyrics were dedicated to an expired boxer by the name of Tiger Flowers. Both sides have little jazz interest.

WHERE ARE THEY NOW?

Herb Thrune notifies us that Jabbo Smith has moved from Milwaukee, Wisconsin. His new address is 203 Calhoun Street-Barley Georgia-Phone 3151

CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY

HAROLD FLAKSER

Several discographical inaccuracies re the recording date, instrumentation and personnel of the four (CO(E)-recorded sides by the Plantation Orch. directed by Ralph "Shrimp" Jones should be noted. Date-wise, these sides have been chronologically mis-placed in all discographical reference sources extant, to wit: Charles Delaunay's "HOT DISCOGRAPHY" (1938 Ed-Corrected and Reprinted in the U.S.A., 1940), (p.297-8) credits these sides to a ?, 1929 date; Orin Blackstone's INDEX TO JAZZ (loose leaf edition) (PART ONE, p. 276) likewise gives 1929 as the date of these recordings; the NEW HOT DISCOGRAPHY (1948), (p. 114) credits these sides to a 1928 date..... The closest to the actual date is stated by Hilton Schleman in RHYTHM ON RECORD (1936, p.199) - - who ascribes these sides to a 1927 date. In HOT DISCOGRAPHIE ENCYCLOPEDIQUE (1952), (Vol.2, C-E, p.138), Delaunay reverts to the date given in the 1938 ed., i.e., 1929. Likewise, these aforementioned sources err in the instrumentation and correct personnel. The recording date cited hereunder was supplied by E.M.I.; the instrumentation and personnel was given this discographer by Ralph "Shrimp" Jones and verified by Maceo B. Jefferson.

PLANTATION ORCHESTRA-Directed by Ralph "Shrimp" Jones

Tp:Johnny Dunn, Pike Davis; Tbn:Calvin Jones; A. S., Clt:Rudolph Dunbar, Nelson Kinkaid; T.S.:Alonzo (Lonnie) Williams; Vln: Ralph "Shrimp" Jones, George Smith; P: George Rickson; Tenor Sax: Maceo Jefferson; Tuba: Bill Benford; Dns: Jess Baltimore.

London, England, ca Nov.-Dec. 1926

A4519 Silver Rose	Co(E) 4185
A4543 Arabella's Wedding Day	Co(E) 4238
A4544 Smiling Joe	Co(E) 4185
A4545 For Baby and Me	Co(E) 4238

Notes: The last three sides were recorded about a week subsequent to the A4519 side. Co(E) 4185 was issued in Jan. 1927. That information that is underlined signifies details hitherto supposedly generally unknown.

FURTHER CORRECTIONS AND ADDITIONS TO THE BLUE STAR/DIAL DJANGO REINHARDT SIDES

"Gypsy Swing" Dial(LP)218 (Side "B", Track 1):

It will be recalled (See RR, Vol.1, No.3) that this side was believed to be derived either from an air-shot or from a private recording session. It now can be definitively established that this is another take -- probably " -1 " of "Blues For Barclay", the issued BSt(30) version of which, stems from ST2088-2.

"Swing 49" - Dial:754-A; 214 (LP)

This side is in actuality "Swing 48". Both Delaunay (see DJANGO REINHARDT: SOUVENIRS, p.82) and this discographer erroneously cited "Swing 49" and "Swing 48" as being two different takes of matrix ST2092. These were originally listed as follows:

ST2092-1 "Swing 49" Dial:214 LP), 754

ST2092-2; Part 5768 "Swing 48" BSt 37

Correct to read:

ST2092-1 "Swing 48" BSt37; Dial(*)754-A, 214(LP)

*Mis-titled "Swing 49" on Dial 754-A and on Dial 214(LP) (Side "B", Track 2).

A further note on the Dial version would be in order here: The Dial version (both 78 and 33 1/3) was pressed from a stamper produced in the U.S. and not from the original Blue Star "Mother" or stamper. The slightly faster tempo and consequently higher pitch of the Dial version -- which was the result of one or both of the turntables involved in the dubbing process being slow -- probably led to the erroneous conclusion that the Dial version was pressed from a take other than the issued French Blue Star version.

MADAME TUSSAUD'S DANCE ORCH.

Jazz Monthly, Vol.1, No.9 - Nov., 1955, Collectors Notes 59, contains a request to supply further details re this obscure group:

The hot trumpeter in question is Billy Farrell

The vocalist on "My Bluebird's Singing The Blues" side (Edison Bell 5580), is Phyllis Robins.

All the Edison Bell issues as by Madame Tussaud's Dance Orch. were issued between ca.Aug.,1933-Jan.,1934

The two E.B. issues as by Stanley Barnet were issued ca. April/May, 1934.

Two further titles by Stanley Barnet were issued,ca. Nov., 1934, on EB5678 are Heat Wave*/Two Cigarettes in the Dark. *Vocal: Leslie Douglas

CORRECTIONS AND ADDITIONS TO THE NORWEGIAN JAZZ DISCOGRAPHY BY BIRGER FORMO*

*For background details see JAZZ MONTHLY, Vol.1, Nos. 10 & 11

The Co(N) matrix prefix for the Gunnar Sonstevold and the Fred Valier sides are incorrectly given as "ON".

Correct to read: "CN".

Add "takes" "-1" to the following Fred Valier sides: CN: 1194/5; 1247/B

JACQUES BUTLER

OSLO SWINGKLOBBS BAND med JACQUES BUTLER*

*as per label issue on ONA 520 side (I'm Coming Virginia) -EMV(N) A.L. 2701. Aural evidence indicates the

JACQUES BUTLER & HIS SWING PATROL

ONA 521 "After The Ball" -HMV(N)A.L. 2701

- Notes: 1. The omission of a vocalist and a bassist from the Formo listing for the ONA 521 side should be noted: The vocalist is Jacques Butler, the bassist, probably, Fredrik Lange Nilson.
2. No "takes" are indicated either on the label or between the label and the run-off groove.
3. Issued in (?), 1940 - probably previous to the German invasion of Norway, April 9th.
- Can a more precise recording date be supplied by any of our Norwegian readers? It is probable that Butler recorded these two sides ca. during the latter third of 1939 inasmuch as Butler's Scandinavian tour started not earlier than June, 1939, in Sweden, where it is believed he so-journed for several months before continuing on to Norway.

German discographer Horst H. Lange supplies the following details for the two sides listed hereunder -- which should be added to the Formo compilation.

ALF SØGAARDS ORKESTER

Tpt:Einar Johansen; Clt:Karl W. Engstrom;? Sax:William Syversen; P,Acc.: Ulf Arnesen; b:Rolf Haslum; Dns: Alf Sjøgaard Oslo, Norway, ca. beginning, 1940(?) *

NW3018-1 "Avalon"/ NW3019-1 "Tiger Rag" Od(N): ND-3804, 290308

"Mr. Lange submits that these sides "must have been recorded ca. beginning, 1940". By "beginning", we must infer the month of January. In arriving at the approximate date, Mr. Lange adduces no evidence -- direct or indirect -- for this judgement. Unfortunately Mr. Formo did not supply a matrix chronology of the various Norwegian recording firms. Pitifully little is known concerning the recording activities of the Odeon firm in Oslo, Mr. Formo's compilation notwithstanding -- only two recording dates being cited in this compilation: that of the four sided Frank Ottersen session (NW:3032/3/4/5) the precise recording date for which is given as July 14, 1942. With respect to the Funny Boys' sides, we were not informed as to the approximate month of recording so that these sides could have been recorded any time between Jan. 1st and Dec. 31st, 1935. Thus, within the approximate seven-year period between ?, 1935 through July 14, 1942, the Odeon firm recorded in round figures, a total of 200 sides or a theoretical minimum average of about 28 to 29 sides per year. Theoretically, this minimum average must be reduced very slightly if the assumption is made that NW:2837/8 were recorded in Jan. 1935. However, it may be presumed that all recording activity came to a complete standstill between the period April 9th thru June, 1940 -- during which month all Allied Forces were withdrawn from Norway. It is probable that whatever small-scale recording activities were undertaken by Odeon in Oslo subsequent to the Allied evacuation, commenced during Sept., 1940; so that if the hypothesis is submitted that the two Funny Boys' sides were recorded in Jan., 1935 we are still left with a maximum number of 85 active recording months -- or the equivalent of about seven years. If, on the other hand, we assume that these two sides were recorded in Dec., 1935, then we arrive at the number of 33 as the theoretical maximum per annum. From this analysis, then, we may reasonably conclude that an average of two to three sides per month represented the probable normal output of Od(N) during this period.

For the sake of the hypothetical analysis, let us for the moment, concede the accuracy of Mr. Lange's statement, viz., that these sides "must have been recorded ca. beginning, 1940"; and let us see the conclusions that must ineluctably follow from this proposition. From Mr. Lange's statement it would follow that the theoretical minimum of sides recorded per year by Odeon between the period Jan., 1935 through Jan.1940 would be 36; the theoretical maximum number of sides from Dec. 1935 through Jan. 1940 would be about 45. Or to put this on a monthly basis, a minimum of 3 sides and a maximum of approximately 4 sides. Presumably, this output must have obtained through the period right up to the German invasion. Even if we assume the minimum output of 3 sides per month, than not less than 6 sides were recorded between Feb. through April 8, 1940 -- which would bring the last side recorded just previous to the German invasion (Apr.9) to NW3025. Thus, the maximum number of sides that possibly could have been recorded during the 22-month period from Sept., 1940 through July 13, 1942, could have been no more than 6 -- or an average of about 3 sides per year!!! If we assume that no recordings whatsoever were made between Feb., 1940 through April 8, 1940, then we arrive at the still ridiculously low figure of 12 sides cut between Sept. 1940 through July 13, 1942 -- or an average of a fraction more than one side per each two-month period. Mr. Lange's statement, then, leads us to the conclusion that, at best, the recording activities of Od(N) were reduced during the German occupation to a level of approximately 17% of the pre-war output -- or, at worst, to a level of 8.5% of the pre-war output.

The burden of proving that so drastic a curtailment in recording activities did in actuality take place between the period from Sept. 1940 through July 13, 1942 falls squarely on Mr. Lange.

In the meantime, can any of our Norwegian readers supply us with an Od(N) matrix chronology and with more specific details with respect to a precise recording date of these two Sjøgaard OD(N) sides?

MATRIX NO. ADDITIONS TO THE ELITE SPECIAL (SWISS) RECORDINGS BY THE NEW HOT PLAYERS.*

*For details see SWING DISCOGRAPHIE by A. Schwaninger and A. Gurwitsch (Geneva: Ch Grasset, Nov., 1945), p. 153 Zurich, Aug. 29, 1940

1726 Swinging Upstairs	4015	1731 Tin Roof Blues	4013
1727 I've Found A New Baby	4012	1732 Baby Won't You Please Come Home	4011
1728 Honeysuckle Rose	4011	1733 I Can't Make A Man	4014
1729 Charley's Stomp	4013	1734 Gotta Date In Louisiana	4015
1730 Diga Diga Do	4012	1735 St. James Infirmary	4014
	ES		Zurich, June 17, 1943
2418 Looking For Love	4202	2422 Shine	4202
2419 Since My Best Girl Turned Me Down	4200	2423 It's Gonna Be You	4201
2420 Darktown Strutter's Ball	4201	2424 Boogie Woogie	4203
2421 That's A Plenty	4200	2425 Let's Play The Blues	4203

Address all inquiries to: Mr. Harold Flakser, 8100-Bay Parkway, Brooklyn 14, New York, U.S.A.

* BLACK SWAN *
* CATALOGUE *

CONTINUED From Vol. 2 No. 2

THE FOLLOWING LISTINGS UP TO AND INCLUDING 2099 WERE ALL EXHUMED FROM A 1923 BLACK SWAN CATALOGUE. IT IS EXTREMELY DOUBTFUL IF THEY WERE EVER ISSUED IN THIS NUMERICAL SPAN. MORE THAN LIKELY THEY DID APPEAR ON OTHER BLACK SWAN RECORD SERIES AS THE NUMBER ON THE RIGHT SO INDICATE....IF ANY OF OUR READERS HAVE RECORDINGS IN THIS NUMERICAL SPAN PLEASE SEND US DETAILS.

- 2083 JOHNSON ALL STAR ORCH. CAROLINA IN THE MORNING
HOMESICK 10079
- 2084 FRED SMITH SOCIETY ORCH. LOVIN SAM, THE SHEIK OF ALABAMA
TOOT TOOTSIE 10080
- 2085 EDWARD ALBRIGHT THREE O'CLOCK IN THE MORNING
NELLIE KELLY I LOVE YOU 14131
- NOTE: The above Albright item is of interest due to the number 14131 which follows 'Nelly Kelly...' If we can assume that this 14131 is Black Swan catalogue number 14131 this will fill the vacancy for the only 14100 series number we lack information. (The 14100 series will follow in a forthcoming issue)
- 2086 UNIVERSITY FOUR MOONBEAMS
RAYMOND GREEN VALSE CLASSIQUE 60006
- 2087 KALUANA AND BROWN DREAMY ALABAMA
DRIPTING 25002
- 2088 KALUANA AND BROWN ONE TWO THREE FOUR
HAWAIIAN LULLABY 25003
- 2089 KALUANA AND BROWN KAWAKA
MALINAI ANU KA MAKANI 25004
- 2090 HARRY A MOORE CAN YOU HEAR ME CALLING CAROLINE
A DREAM 18047
- 2091 LORENZO WELLS DRINK TO ME ONLY WITH THINE EYES
HERBERT BLACK WHEN YOU AND I WERE YOUNG MAGGIE 18048
- 2092 HERBERT BLACK A SOUTHERN SAILOR'S SONG
GOODNIGHT LITTLE GIRL GOODNIGHT 18049
- 2093 ARCHIE HARROD THE DOG THE FLEA AND THE BUMBLE BEE
WHEN MALINDY SINGS 40002
- 2094 BESSIE JOHNSON THE MOCKING BIRD
BIRD IMITATIONS 40003
- 2095 BOB JONES AND SLIM WHITE HENRY JONES YOUR MOONMOON IS OVER
SLIM WHITE I'M LOOKING FOR A BLUEBIRD 40004
- 2096 SILVERTONE QUARTETTE CAROLINA LULLABY 21061
HALLELU
- 2097 FOUR HARMONY KINGS LOVE'S OLD SWEET SONG
HARRON'S JUBILEE SINGERS LIVE HUMBLE 16057
- 2098 KALUANA AND BROWN CHRISTMAS WALTZ
FANCY PAGES 25005
- 2099 EDWARD LEE SANTA CLAUS HIDES IN THE TALKING MACHINE
A VISIT FROM ST. NICHOLAS 40005
- 2100 HENDERSON'S DANCE ORCH TOMORROW
BABY GIRL
- NOTE - listing from 'Defender' 6-2-23
- 2101 LAUREL DANCE ORCH CHICAGO
YOU GAVE ME YOUR HEART
- NOTE: Both sides probably of La Belle 1414 as by 'Novelty Syncopators'
- 2102 1411A JOHNSON ALL STAR ORCHESTRA SUEZ
1412A COCK A DOODLE DOO
- NOTE: Colton listing - label C.... 'Suez' on Melody 1411A, Olympic 1411A as by 'Broadway Melody Makers'; on Triangle 11187 as by 'Novelty Syncopators'.... 'Cock A Doodle Do' on Triangle 11187, Puritan 11187 and Mastertone 1051 as by 'Novelty Syncopators'.
- 2103 EVA TAYLOR - VOCAL WITH ORCH. NEW MOON
1512A EDWARD ALBRIGHT - VOCAL WHO'LL TAKE MY PLACE WHEN I'M GONE
- NOTE: Arnold Stillwell copy - label C - This is indeed the Eva Taylor of Clarence Williams fame.... "Who'll Take My Place...." on Melody 1512 as by JACK DUFFY
- 2104 LAUREL DANCE ORCH PATE
BABY BLUE EYES
- NOTE: Listing from Amsterdam News 1/31/23
- 2105 SAMMY SWIFT'S NOVELTY ORCHESTRA ROSE OF RIO GRANDE
CARRY ME BACK TO MY CAROLINA HOME
- NOTE: Listing from Amsterdam News 1/31/23 - both sides on LaBelle 1416 as by 'La Belle Dance Orchestra'
- 2106 BRASHEAR'S CALIFORNIA ORCHESTRA CRINOLINE DAYS
LADY OF THE EVENING
- NOTE: Listing from Amsterdam News 1/31/23 - both 'Crinoline Days' and 'Lady Of The Evening' on La Belle 1420 as by 'BROADWAY MELODY PLAYERS'
- 2107 HAROLD GRAVES LOST (A WONDERFUL GIRL)
OPEN YOUR ARMS MY ALABAMA
- NOTE: Listing from Amsterdam News 1/31/23 - 'Lost..' on LaBelle 1513A as by RUSSELL PAGE; on Triangle 11204, Puritan (BDM) 11204 and Broadway (BDM) 11204 as by ARTHUR FIELDS.... 'Open Your Arms....' on LaBelle 1513B as by Billy Edwards.
- 2108 EARL B. WESTFIELD (Comedian with Orch) NO ONE WOULD DO IT NOW
ASLEEP FIVE YEARS (AND JUST WAKE UP)
- NOTE: T.M. World listing 2/23 - also on Paramount 12125
- 2109 1418A THE JAZZ MASTERS DEES KNEES
1418B SWEET LOVIN' MAMA
- NOTE: Colton listing, label C - 1418B on Triangle 11200 as by 'Broadway Melody Makers'
- 2110 LAUREL DANCE ORCH BURNING SANDS
YOU REMIND ME OF MY MOTHER
- NOTE: Listing from Amsterdam News 3/7/23

- 2111 JOHNSON'S ALL STAR ORCHESTRA ALL MUDDLED UP
APPLE SAUCE
- NOTE: T M WORLD LISTING-2/23
- 2111 JOHNSON'S ALL STAR ORCHESTRA DOWN IN MARYLAND
APPLE SAUCE
- NOTE: Listing from Amsterdam News 3/7/23 - Same titles on Olympic 1425 as by PALM BEACH SOCIETY ORCHESTRA
- 2112 CHARLES WINTER WOOD-SLOGUTIONIST-HONEY YOU SHO' LOOK BAD
WHEN THE CO'N PONE'S HOT
- NOTE: Listing from T M WORLD-4/23 - Same credits and titles on Paramount 12108
- 2113 SAMMY SWIFT'S JAZZ BAND THAT RED HEAD GAL
YOU SAID SOMETHING WHEN YOU SAID DIXIE
- NOTE: Same titles appear on Olympic 1423 as by 'MELODY DANCE ORCH.' - Titles also appear on Puritan 11215, Para 20222, Nat 12222 as by CALIFORNIA RAMBLERS.
- 2114 FRED SMITH'S SOCIETY ORCHESTRA WHO CARES
THE WORLD IS WAITING FOR THE SUNRISE
- NOTE: Listing from Amsterdam News-4/4/23
- 2115 1424A LAUREL DANCE ORCHESTRA LITTLE ROVER (DON'T FORGET TO COME BACK HOME)
1424B LOVE SENDS A GIFT OF ROSES
- NOTE: Colton copy - male vocal on B side although not listed on label. Titles on Majestic 1424 as by WALLACE DOWNEY DANCE ORCHESTRA.
- 2116 none F.H. HENDERSON -piano solo- CHIMES BLUES
none I WANT TO
- NOTE: Arnold Stillwell copy - no tail-tale Olympic catalogue numbers are to be found on this Black Swan. Same titles and credits also on Para 12143 and Chimes Blues on Para 14005 (re-issue) ... Listing from Amsterdam News indicates that the second title is 'I Want To See My Tennessee' (4/25/23)
- 2117 SAMMY SWIFT'S JAZZ BAND YOU GOTTA SEE MAMA EV'RY NIGHT
WAY DOWN YONDER IN NEW ORLEANS
- NOTE: Listing from Amsterdam News 4/25/23 - Same titles on Majestic 1431 as by ST. LOUIS SYNCOPATORS.
- 2118 LAUREL DANCE ORCHESTRA TWO HEARTS IN TUNE
WONDERFUL ONE
- NOTE: Listing from Amsterdam News 4/25/23
- 2119 FRED SMITH'S SOCIETY ORCH WHEN WILL THE SUN SHINE FOR ME
PALLING
- NOTE: Listing from Amsterdam News -4/25/23- Same titles on Olympic 1430 as by PALM BEACH SOCIETY ORCHESTRA.
- 2120 MANHATTAN HARMONY FOUR (MALE QUARTET) LIFT EVERY VOICE AND SING (NEGRO NATIONAL ANTHEM)
HELEN WOODRUFF LORD I WANT TO BE A CHRISTIAN IN MY HEART
- NOTE: Listing from Chicago Defender 6/2/23 - W.C.Allen reports through unknown source; A- title, as above, but-B- title is STEAL AWAY, same artist (H.W.) no mm- Above titles to be found on Para 12106
- 2121 thru 2124 (NO DETAILS)
- 2125 1435A SAMMY SWIFT'S JAZZ BAND FAREWELL BLUES (Fox Trot Shimmy One Step)
1435B WET YO' THUMB
- NOTE: Colton listing-label C - Titles on Melody, Olympic and Macbevin 1435 as by HENDERSON'S DANCE PLAYERS. 'Wet Yo' Thumb' on Puritan (BDM) 11251-B as by MANHATTAN IMPERIAL ORCHESTRA.
- 2126 (NO DETAILS)
- 2127 1519A HOWARD LEWIS With Orchestra-Tenor- YES WE HAVE NO BANANAS (Silver-Cohn)
1519B MAGGIE! YES MA'AM COME RIGHT UP STAIRS (Moore-Tucker)
- NOTE: Colton copy, label C - On Majestic 1519 as by ARTHUR HALL, ACCOMPANIED BY ORIGINAL GEORGIA FIVE.
- 2128 thru 2131 (NO DETAILS)
- 2132 none REV. JAS. W. BROWN -PASTOR MOTHER-
A.M.E. ZION CHURCH N.Y. FRATERNAL ADDRESS TO I.B.P.O.E.W.-PART ONE
none - - - - -PART TWO
- NOTE: Colton copy, label C, purple in color
- 2133 (NO DETAILS)
- 2134 A.E. GREENLAW -ACC. BY
ISADORE MYER OPEN THE GATES OF THE TEMPLE
HIS EYE IS ON THE SPARROW
- NOTE: Listing from T.M. World 6/23

With Black Swan listing 2134 we herewith conclude the BLACK SWAN 2000 SERIES.
If any of our readers have recordings beyond the 2134 numerical listing please send details. Our next BLACK SWAN SERIES will be the 7100 SERIES which will be included in our next issue.

Dating of preceding listings- early 1923 -
Label Classifications - For definition, see issue no. 5, p. 6 of Record Research
THIS BLACK SWAN STORY & NUMERICAL COMPILATION BEGAN IN ISSUE NO. 4 AND HAS BEEN CONTINUOUS.

Form 3647 Requested

* GEORGE GERSHWIN *
* PIANO ROLL-OGRAPHY *

(an exploratory listing)

All the following rolls are known to be hand-played by George Gershwin.

TITLE	MUSIC ROLL
-Come to The Moon	Melodee 3701
-Hesitation Blues	" 203075
-How Is Everything In Dixie	" 2013
-If You'll Come Back To My Garden Of Love	" 2009
-I Was So Young, You Were So Beautiful	" 3557
-I Wonder Whether "Oh, My Dear"	" 3268
-Just A Word Of Sympathy	" 2007
-Left All Alone Again Blues	" 3845
-Mammy's Little Coal Black Rose	" 2005
-Mr. Jazz Himself *	" 2529
-Nobody But You "La La Lucille"	" 3549
-Rhapsody In Blue -Part 1	Duo-Art70947
-Rhapsody In Blue -Part 2	Duo-Art68787
-Sweet And Low Down	Melodee47175
-Tee Oodle Um Bum Do	" 3517
-That Certain Feeling	" 47178
-Where The Black Eye Susans Grow	" 2079
-Whose Baby Are You	" 3853
-Young Man's Fancy	203737

CALLING THE ROLL

Those of us who enjoy our ragtime piano would be amazed by a fascinating series of 'Rag Medley' music rolls which were cut for ABOLIAN'S 'METROSTYLE' Music Roll during the early part of our century. At least 20 'Rag Medley' rolls hit the market.

Hats off to one George Swift who is listed as the arranger for many of these music rolls. We at Record Research have been able to uncover five of these rolls. If any of our readers have other rolls of this series please send us details.

- *RAG MEDLEY NO.1-Metrostyle 77629
- *Introducing:(1)That Italian Rag;(2) Yiddish Rag.
- *Arranged by George Swift
- *Compositions by Piantadosi,McKeon&Walker
- *RAG MEDLEY NO.2 -Metrostyle 77667
- *Introducing:(1)That Teasing Rag; (2) The Classic Rag.
- *Arranged by George Swift
- *Compositions by Jordan & Moret
- *RAG MEDLEY, NO.6 -Metrostyle 102308
- *Introducing: (1) Pineapple Rag; (2) Euphonic Sounds.
- *Arranged by George Swift
- *Music copyrighted Seminary Music Co.
- *Compositions by Scott Joplin
- *Mechanically cut

- *RAG MEDLEY NO.13 -Metrostyle 94711
- *Introducing: (1) Pianophlands Rag;(2) Black Beauty Rag.

- *Arranged by George Swift
- *Composition copyrighted 1910 - J.H.Ramick
- *Compositions by Schwartz & Botsford

- *RAG MEDLEY NO 20 - Metrostyle 96531
- *Introducing:(1) Polar Bear Rag;(2)Louisiana Rag
- *Arranged by George Swift
- *Compositions copyrighted 1910,11 by
- *Wilson & Rossiter

D'IPPOLITO (Continued from p.7)
After Whiteman, Victor joined Vincent Lopez for six months. Then went on a theatre tour with Ferde Grofe for ten weeks and he helped record all the famous Grofe compositions on Victor transcriptions. Between his New York engagements Vic would return to Philly where he played first trumpet at the Fox, Stanley and Earle Theatres. He was also with the late Sigmund Romberg for the show - "East Wind".

Vic is still very active with his playing. He is now known professionally as Victor Hugo and his own band that confines its activity largely to the greater Philadelphia area. He is playing only three or four nights a week since he now teaches at the LaSalle College High School. On March 22nd at the Broadwood Hotel, Philly, Vic's band from the school won first prize in the Band of Tomorrow Contest. Plans are being made for the band to appear on Steve Allen's NBC-TV show - "Tonight"...

So let's amend our personnels accordingly without omitting the important lead man for all those Whiteman sides. Sometime ask a bandleader how difficult it is to hire a really good lead horn!

Address all comments and queries to : WOODY BACKENSTO
37 N. Girard St.
Woodbury N.J.

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